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COLLECTION OF THE LATE

Edith Rockefeller McCormick

LACES · JEWELRY · FURS

FRENCH AND ENGLISH SILVER

FRENCH FURNITURE

TAPESTRIES AND RUGS

CHINESE ART

SOLD BY ORDER OF THE

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AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC

NEW YORK

1934

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Beginning at 2:15

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AMERICAN ART ASSOCIATION

ANDERSON GALLERIES · INC

30 EAST 57TH STREET, NEW YORK CITY

SALES CONDUCTED BY

HIRAM H. PARKE, OTTO BERNET

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1934

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CATALOGUE

THE COLLECTION OF MRS. ROCKEFELLER McCORMICK

THE IDEA of magnificence was well understood in the days of Duke Lorenzo of Florence; for magnificence, in its Latin etymology, is *magnus facere,* to make great. The power of the patron was the power to exercise in the fullest degree a discernment which, selecting fastidiously from the wealth of art which surrounded him, gave to that which was chosen the quality of distinction—that is, distilled greatness. Such a selection could be characteristic of the turbulent masterfulness of a despot like Lorenzo; it might equally well —as in the present collection—express the felicity of one of the most benevolent women of her time. There is in the McCormick collection a luxury containing little of hedonism, the elegance of a feminine taste delighting in the intrinsic beauty of such things as fine laces and tapestries, and capable of fulfilling itself by lending the one to a museum and endowing the research necessary for a monograph on the other.

LACES

The laces of the collection are, indeed, among the finest in America, and are known to a wide public through the generosity of their owner in lending them freely; they were exhibited in the museums of Buffalo, Brooklyn, Philadelphia, Rochester, and Detroit in 1922-23, and were on permanent loan at the Art Institute of Chicago from 1924 until last year.

Beginning with the fifteenth and early sixteenth century *reticella* of Venice and Florence, a simple geometrical type of lace evolved from cut-work, we are confronted by an extraordinary wealth of sumptuous needle and pillow laces of the seventeenth and eighteenth centuries in beautiful compositions such as the *point de Venise* and *Milan* coverlets [Numbers 606 and 610]. Delicacy of technique reaches its apex in the superb seventeenth century *point de Venise* cover [Number 603] with its fragile masses of honeysuckle and peonies and its maze of delicate *brides;* this is a votive offering—probably to one of the North Italian cathedrals—as evidenced by the emblem of the pelican in her Piety. A later reproduction, which may serve for purposes of comparison, is the banqueting cloth in *Venise à relief* [Number 616] with a Bérainesque pattern in the Louis XIV taste and of a sophistication derived from the *points de France* worked under Colbert in emulation of the Venetian laces. An excellent instance of skill in composition is a seventeenth century group of laces [Numbers 604 and 605] in which the free-patterned Venise and Milan laces are combined with the Flemish lace termed *point d'Angleterre,* notable for the fineness of its *réseau* mesh. A con-

siderable repertory of linen *fil tiré,* mostly of the Sicilian type, blends admirably with the virile 'wheel' patterns of the *reticella,* in simpler coverlets [Numbers 608 and 615].

FRENCH AND ENGLISH SILVER

The wealth of silver plate is headed by the magnificent Napoleon-Borghese *vermeil* service [Numbers 628 to 773] which was originally owned by Pauline Bonaparte, sister of Napoleon I, and her husband, Prince Camillo Borghese. In the extensive introduction which prefaces the service, we have outlined its historical importance. We may add here that it supplies documentary evidence of the success of the attempt by the artist and craftsman of the First Empire to re-establish the fundamentals of design laid down in the works of the ancients. The aim was clearly stated; the architects, Percier and Fontaine, who are largely responsible for the Classical Revival, endeavored "to contribute, to spread, and establish in branches of art of such variability and so dependent on the vicissitudes of the freaks of fashion and public opinion, principles of taste inspired by works of antiquity". The service was exhibited at the Art Institute of Chicago, and has undoubtedly contributed something of value to the education of the contemporary designer.

The English silver of the seventeenth and eighteenth centuries includes important examples of the work of the two outstanding silversmiths of the Georgian period: Paul Lamerie, by whom are a set of twelve plates [Number 818], and Paul Storr, from whose hand comes a fine pair of covered tureens [Number 815]. From the ten-year period of the Commonwealth (1649-1659) is the caudle or posset cup and cover [Number 816] by Andrew Moore, an object of great rarity—as is all English silver made before the Restoration—and bearing the mark of one of the few identified makers of the period.

Reverting to the influence of antique design, we find among the English plate a pair of magnificent gilded silver wine coolers [Number 822] designed by John Flaxman, R.A., the most important English sculptor of the Georgian period, who was responsible for so many of the finest works of the Wedgwood factory. Among the French silver is a portion of the luxurious gilded silver service ordered by Count Nikolai Demidoff from Odiot, the court goldsmith of the First Empire. This consists of two *soupières* [Numbers 823 and 824] designed by Thomire, and four oviform platters [Numbers 825 and 826] bearing the arms of Mme. de la Chapelle, a recipient of Count Demidoff's generosity and an associate of the Imperial family.

JEWELRY AND FURS

As might be expected, the precious-stone jewelry is of the first workmanship. A remarkable pair of ruby and diamond earrings [Number 476]; a ring containing an emerald-cut diamond of 5½ carats and a button-shaped Oriental pearl of 15 grains [Number 465]; two sapphire bracelets [Numbers 471 and 472], one containing thirty beautiful emerald-cut

stones; and a pair of diamond, pearl, and emerald earrings [Number 480] exemplify the quality of the pieces. The last is of unique design, one earring being centred with a fine pear-shaped emerald, the other with a black pearl drop of the same contour. The reversible pendant [Number 475] has one hundred and nine diamonds and a garniture of three remarkable pearls: a pink conch and a black and a white Oriental pear-shaped pearl, the two latter weighing each about sixty grains. A large necklace with breastplate [Number 481] contains about eighteen hundred diamonds, including two large stones; it is admirably suited, under present conditions, for remodeling into a number of smaller pieces.

The furs, which will also be offered in the third session of the sale, are: a short coat of Peruvian chinchilla; a Russian ermine cape; a coat [Number 563] of Russian sables from the Yakutsk district, the finest trapped; and the magnificent chinchilla wrap [Number 564] illustrated in the catalogue and containing one hundred perfectly matched Bolivian skins.

FRENCH FURNITURE

In essence, the furniture and decorations of the collection show the strong classical bias of Mrs. McCormick's taste. The decorative material throughout, in fact, is in the Directoire and Empire styles, and includes sumptuous candelabra by Thomire and others. Much of the finest furniture is covered in tapestry of the period. We select for especial mention a pair of Directoire Beauvais tapestry *bergères* [Number 874] with frames attributable to the *maître ébéniste* Georges Jacob; an exquisite Gobelins tapestry three-fold screen [Number 875] signed by J. B. Oudry, the famous designer of the Fables, and dated 1747; a Louis XV tulipwood *marqueterie* commode [Number 877], one of the few rococo *meubles;* and a Louis XVI inlaid and *bronze doré* work table [Number 870]. A Directoire suite consisting of a settee and four armchairs covered in silk needlepoint [Numbers 883-885] has also the refinement of contour and restraint of design associated with the work of Jacob.

TAPESTRIES AND RUGS

The four Gothic tapestries have been dealt with at length in the catalogue. Of these the beautiful pair of Tournai hunting tapestries [Numbers 907 and 908], dating from about 1520, can be attributed, thanks to the researches of de la Grange and Cloquet and of Dr. Phyllis Ackerman, to the cartoons of Gilles le Castre, who worked in the orbit of the famous Le Feire family, and to the ateliers of the weaving house of the Poissoniers. This documentation is of especial interest because these Gothic hunting tapestries with central paddock enclosures are widely known as among the happiest compositions of the period; a pair were sold at these galleries in the de Kermaingant collection of 1926, lacking, however, the lively coloring and costume detail of the present hangings. The large verdure [Number 909],

also perhaps from the Poissonier workshops at Tournai, shows in an interesting degree the influence of the Renaissance transition of the reign of François Ier, the border recapitulating the urns and leaf-scrollings found in the panel carvings of the period. The boldly scrolling acanthus verdure is enlivened with an extraordinary menagerie of birds and beasts, a product of the surprising capacity in the observation of wild life found in many of the best works of mediaeval art. A rare *millefleurs* tapestry of about the same period, after Antoine Fierret, son and pupil of the great Pierre [Number 911], and woven perhaps in Oudenaarde, has a warm tan ground of unusual hue and a fanciful design of four garlanded roundels portraying naïve *Rustic Proverbs*. This hanging was shown at the Loan Exhibition of Gothic Tapestries in Chicago in December, 1926.

The Renaissance tapestries are mostly of Brussels weave and the favored small-figure type: notable are a garden tapestry [Number 905], with pergolas, and a long frieze hanging, *A Carthaginian Triumph* [Number 906]. A seventeenth century Brussels tapestry depicting a stag-hunt [Number 910] has the lavish movement and rich coloring of the period, and bears the selvage signature of an unidentified atelier.

In conjunction with the tapestries, we may refer to the small number of fine rugs, which include several beautiful Tabriz reproductions of the old Persian vase carpets. A Viennese Empire rug [Number 918] is a rarity of the first order; and the Ch'ien-lung palace carpet [Number 916] an eighteenth century Chinese rug of important size.

CHINESE ART

In the presence of a group of works of Chinese plastic art, the Occidental is often sensible of an uneasy feeling of worldliness, due perhaps to his opaque (and unspiritual) mobility. These Celestial Buddhas, Kuan Yins and guardian lions, old and new, seem invested alike with a serene and immovable air of distance. Here is a virile bronze Fu-lion from a Sianfu temple [Number 846], cast under the T'ang dynasty eleven centuries ago; and here a beautiful green jade Boddhisattva of our time [Number 849], both with the same expression of unscrutinizing eternity. The great gilded temple figure of Kuan Yin [Number 857] seated with extended arms, one of the master-works of the T'ang period, has indeed a wealth of subtle sculptural rhythms in the movements of the body and the draperies; but omniscience dwells in the still head. A rare bronze Buddha [Number 859] of the fifth century confronts one with apocalyptic promise.

Whence comes the inexhaustible craft-energy, this restless passion for transmuting plants and minerals into the unchanging carved shapes of canonical legend? Look at the pagoda-form incense burner [Number 856] with its three tiers of ornamental detail, the opulent spinach jade parrots [Number 853], and the pirouetting coral figures of laughing *mei jên* [Numbers 851 and 852] and see if there is to be found in the expression of the Buddha that

which has caused them to be created, by the labor of infinite patience, out of stone and branch. The real mystery of China is a kindly mystery: we are left to admire and to wonder at the tenacity of tradition in the service of the high gods.

* * * *

The other half of the collection is described in a separate catalogue, and comprises the furnishings of Mrs. Rockefeller McCormick's residence at 1000 Lake Shore Drive, Chicago, and her villa at Lake Forest, Illinois; these will be sold on the premises under the direction of the American Art Association-Anderson Galleries, Inc., the week following the New York sale. The contents of the house and villa include fine French furniture, Italian Renaissance furniture and decorations, Roman marbles, rugs, laces, porcelain, silver, and glass.

Leslie A. Hyam
Charles Packer

FIRST SESSION

Tuesday, January 2, 1934, at 2:15 p. m.

CATALOGUE NUMBERS 1 TO 228 INCLUSIVE

EUROPEAN DECORATIVE AND TABLE PORCELAINS

1. NINE GOLD-DECORATED GREEN GLASS FINGER BOWLS AND THIRTEEN TRAYS
Hexafoil shape, decorated with rococo leaf scrolls and tiny scattered blossoms. [Lot.]

2. EIGHTEEN RHENISH AND BOHEMIAN GOLD-DECORATED GLASS HOCKS
Seven in Bohemian ruby glass with gilded and enameled floral decoration, and eleven in Rhenish green glass with gilded grapevine decoration. [Lot.]

3. THREE CUT GLASS DECANTERS *English, XIX Century*
Pair tapered pyriform bottles and an ovoid bottle, with ringed necks, finely cut with hobnail and *diamanté* floral design. *Heights, 14 and 13 inches*

4. TWELVE COPELAND DECORATED PORCELAIN DESSERT PLATES
Cream porcelain painted with floral festoons and reserves, the latticed rose pink border embossed with 'jeweled' gilded leaf scrolls. *Diameter, 9 inches*

5. TWELVE COPELAND DECORATED PORCELAIN DESSERT PLATES
Similar to the preceding. *Diameter, 9 inches*

6. TWELVE DOULTON HAND-PAINTED PORCELAIN FISH PLATES
Hand-painted with various species of fish, signed Hy. Mitchell; rococo scrolled molded rims enriched with dull gilding. *Diameter, 9 inches*

7. CHARLES X PARIS BLUE AND GOLD PORCELAIN COFFEE SERVICE *Circa* 1820
Comprising: coffee pot, chocolate pot, covered sugar bowl, milk pitcher, compotier, and five cups and saucers. With ribbed ovoid bodies striped in gold and lapis blue, with gilded borders. Small repair. [Lot.]
From Gilman, Collamore & Co., New York

8. FRENCH DECORATED FAÏENCE SERVICE
Comprising: large tureen with pear finial, and tray, eleven dinner plates, and four soup plates. Decorated with sprays of flowers in colors on a white ground. Some cracked. [Lot.]

9. Louis Philippe Royal Sèvres Slate Blue and Gold Porcelain Service
Dated 1832-59

Comprising: pair of latticed *jardinières* (or wine coolers) with brass liners, four small latticed fruit bowls, two pitchers with covers, eight boat-shaped bowls, and eighteen plates. Decorated in gold with bands of anthemion palmettes on a delicate slate blue ground, the *ajouré* lattice work heightened with gilding. Some chips. [Lot.]

10. Twelve Copeland Decorated Porcelain Dessert Plates
With ivory *marli* embossed with 'jeweled' white and gilded rococo scrolls, the *cavetto* with a star motive. *Diameter, 8¾ inches*

11. Sixteen Limoges Bleu du Roi and Gold Porcelain Service Plates
Deep blue border embossed with a gilded fret band, the *cavetto* with a gilded Empire floral medallion. Some chipped. *Diameter, 10 inches*

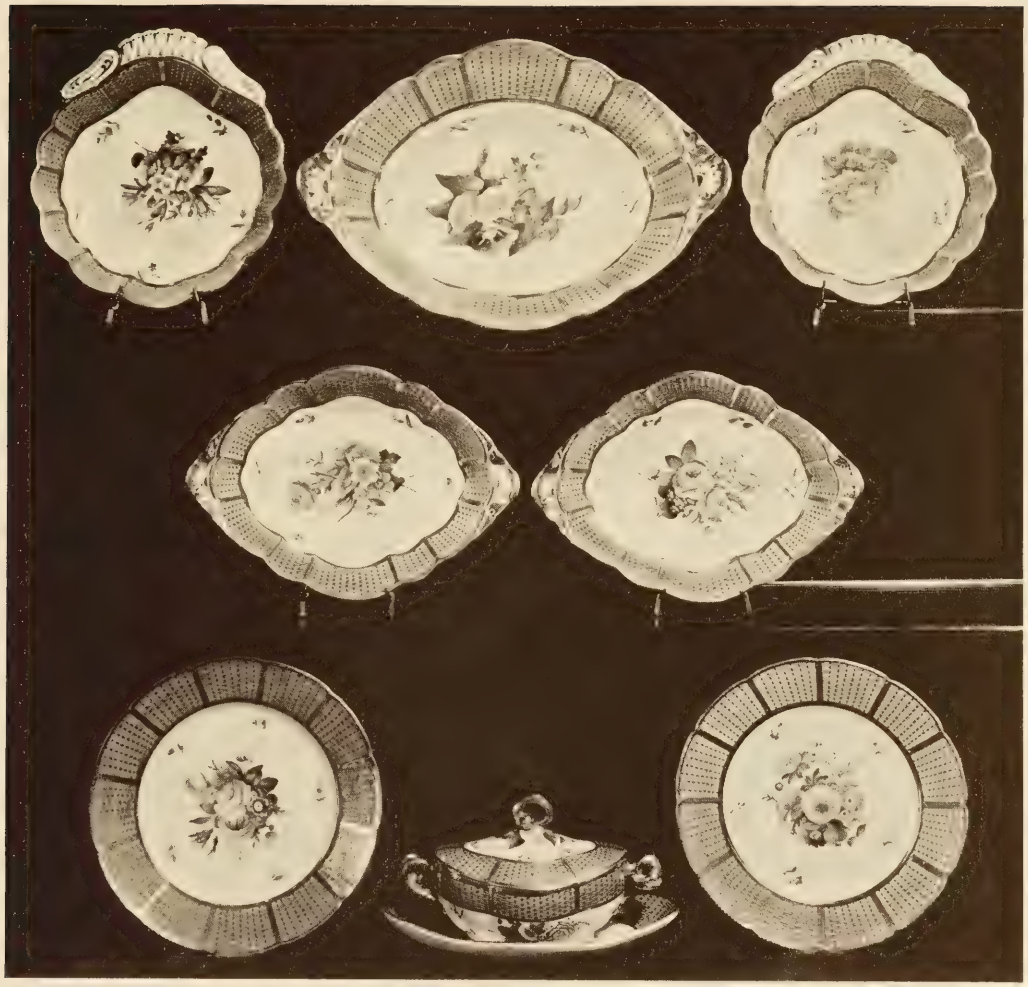
12. Louis Philippe Royal Sèvres Decorated Porcelain Part Service *Dated* 1846
Comprising: coffee pot, covered sugar bowl, creamer, quatrefoil tray, and round dish. Glazed turquoise blue, with gilded oak-leaf rim, and reserves painted with cupidons flanking a gilded wreathed monogram. One repaired. [Lot.]
From the Château des Tuileries
From Gilman, Collamore & Co., New York

13. Spode Decorated Starch Blue Porcelain Dessert Service *Circa* 1820
Comprising: compotier, four oval bowls, two shell-shaped fruit bowls, two covered sauce tureens with trays, and twenty-one plates. Decorated with hand-painted bouquets of spring flowers, the borders in powder blue and gilding, simulating wicker ware. Some chipped. [Lot.]

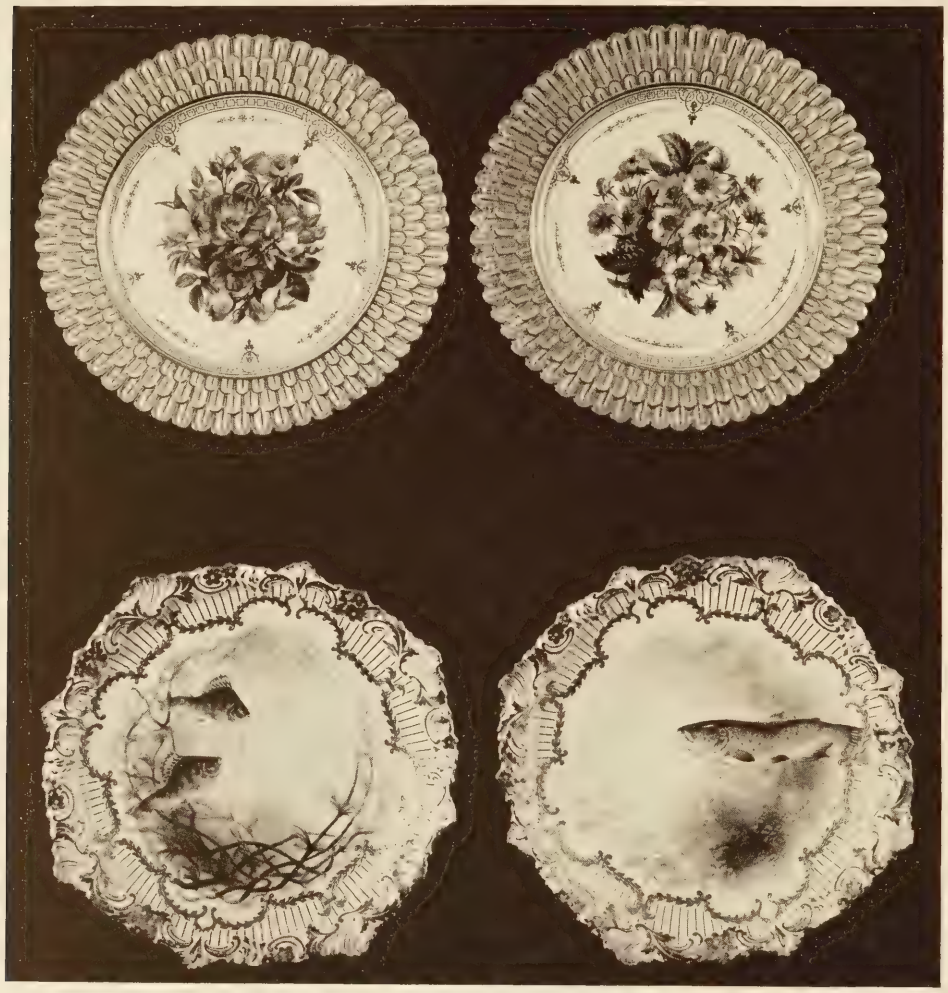
[See illustration]

14. Twelve Royal Crown Derby Turquoise Blue and Gold Porcelain Soup Plates
Decorated in gilding with scrolling leaves bearing 'Buddha's hand' citrons on a turquoise ground, the fruit tinted green. Slight chip. *Diameter, 9¼ inches*

15. Twelve Royal Crown Derby White and Gold Porcelain Soup Plates
White porcelain richly decorated in encrusted gold with Renaissance strap scrollings and medallions, leafage, and fruit. *Diameter, 9¾ inches*



[Number 13]



Two at Top: Number 16; Two Below: Number 18

16. Eighteen Louis Philippe Royal Sèvres Decorated Porcelain Dessert Plates
Dated 1843-6

White *cavetto* beautifully painted by Mlle M. B. (?) with bunches of garden flowers, within slate blue and gilded border molded with imbricated chrysanthemum petals. One imperfect, some chipped. *Diameter, 9 inches*

From Gilman, Collamore & Co., New York

[See illustration of two]

17. Twelve Louis Philippe Royal Sèvres Decorated Porcelain Dessert Plates

Dated 1845-6

Similar to the preceding. *Diameter, 9 inches*

From Gilman, Collamore & Co., New York

18. Twelve Cauldon Hand-painted Porcelain Fish Plates

Shaped plate hand-painted with various species of fish, signed I. Birbeck, within rocaille embossed and gilded foliated borders. *Diameter, 9¼ inches*

[See illustration of two]

19. Louis Philippe Turquoise Blue Porcelain Garniture, Mounted in Bronze Doré *Sèvres Style*

Comprising oval bowl on stand, mounted on each side with three branches for lights, fitted for electricity; and pair covered vases. Decorated with floral reserves and romantic figure scenes, in a turquoise blue ground. Covers repaired. [Lot.]

Height of vases, 14½ inches; width of bowl, 23½ inches

20. Eighteen Coalport Gros Bleu and Gold Porcelain Dessert Plates

Gilded *cavetto,* the *gros bleu* border richly decorated with lambrequin palmettes; gilded leaf-scrolled rim. *Diameter, 8¾ inches*

[See illustration of one opposite following page]

21. Twelve Chamberlains Worcester Armorial Porcelain Service Plates

Apple green rim decorated with gilded *fleurs de lis* and leaf scrolls, with three floral reserves painted in colors, the *cavetto* painted with a heraldic shield and motto.

Diameter, 10¼ inches

[See illustration of one opposite following page]

22. Chamberlains Worcester Decorated Gros Bleu Porcelain Dessert Service

Circa 1830

Comprising: two-handled compotier, six two-handled square dishes, and ten plates. Reserved in white and gilding with a wreath of flowers, enclosing a painted floral reserve in a *gros bleu* ground. [Lot.]

[See illustration of plate opposite following page]

23. EIGHTEEN COPELAND DECORATED PORCELAIN SERVICE PLATES
White porcelain, the latticed *marli* embossed with gilded rococo scrolls and 'jeweled' turquoise blue reserves. *Diameter, 10 inches*

[See illustration of one]

24. SPODE DECORATED PORCELAIN DESSERT SERVICE *Circa* 1810
Comprising: Shaped fruit bowl, two oval dishes, two square dishes, two shell-shaped bowls, two covered sauce tureens with trays, and twelve plates. Of porcellaneous china, with Imari floral decoration in iron red, blue, and green, and starch blue border bands with a vine of gilded anthemia. Some repaired. [Lot.]

25. EIGHTEEN LOUIS PHILIPPE ROYAL SÈVRES PORCELAIN DINNER PLATES *Dated* 1839-46
In white porcelain with central gilded star medallion, the border decorated with branches of green leafage, flying birds, and insects. One repaired, some chipped.
Diameter, 9½ inches

From the Château de Fontainebleau

26. PARIS DECORATED PORCELAIN COVERED VASE, MOUNTED IN BRONZE DORÉ
Tall ovoid vase painted with nymphs and satyrs in landscape, and sporting putti, signed Vergnet; with two *bronze doré* winged female busts sheathed in acanthus as handles. Octagonal base with paw feet. Repaired. *Height, 31 inches*

27. MEISSEN DECORATED PORCELAIN GARNITURE *Circa* 1840
Three oval bowls in white 'basket ware', with loop handles springing from satyr and nymph masks, the interior painted with Kakiyemon floral decoration in colors. One slightly differing, the handle repaired. [Lot.] *Widths, 9 and 11 inches*

From Gilman, Collamore & Co., New York

28. PAIR EMPIRE DECORATED AND GILDED PORCELAIN URNS *Circa* 1820
Ovoid vase with two lion-head handles, on round foot and square base; in parcel-gilded blue porcelain with reserve painted with a vestal female before a background of sky.
Height, 13 inches

[See illustration with Number 882]

29. PAIR IMPERIAL SÈVRES BISQUE AND GILDED PORCELAIN COMPOTIERS *Circa* 1805
Ajouré latticed circular bowl of white porcelain, supported by three parcel-gilded bisque caryatids with folded arms, on round claw-foot porcelain base. Mark: M. IMP^LE. DE SEVRES. *Height, 18½ inches*

[See illustration on page 8]

At Top, Left to Right: 22, 20

At Bottom, Left to Right: 23, 21

[29] [30] [29]

30. Empire Paris Bisque and Gilded Porcelain Compotier *Circa* 1805
Ajouré latticed gilded bowl supported by *adossés* bisque angels and a gilded column, on oval base. Repaired. *Height,* 19½ *inches*

[See illustration]

31. Pair Paris Decorated Porcelain Covered Vases
Tall ovoid vase painted with romantic pastoral scenes, the square foot and incurved neck in *bleu du Roi* with gilded decoration, the *bronze doré* handles springing from female masks. Covers repaired. *Height,* 24½ *inches*

32. Minton Decorated Blue Porcelain Baluster Vase
Glazed cerulean blue, with gray reserve embossed in cameo effect with the figures of Venus and Cupid, framed in gilded scrolls. Apocryphal Meissen mark.
Height, 13¾ *inches*

33. Three Decorated Vases
Wedgwood covered vase with gilded floral swags depending from bronzed rams' heads; Minton gold and *rose Pompadour* porcelain urn; and Dresden two-handled urn in the Vienna style, in cherry-red porcelain with reserve painted with the Three Graces.
Heights, 14, 13, *and* 13¼ *inches*

34. Pair Paris Decorated Porcelain Covered Vases
Slender ovoid vase with incurved neck and foot, hand-painted with romantic figures in landscape, signed F. Garnier; mounted in *bronze doré,* the cover with pineapple finial.
Height, 23½ *inches*

DECORATIVE AND TABLE SILVER

35. Twenty-six Mother-of-pearl-handled Dessert Knives
With silver ferrules; one imperfect. In silk-lined cases. [Lot.]

36. Thirty-six Gilded Sterling Silver Coffee Spoons and Twelve Ice-cream Spoons
With bone and inlaid enamel handles. From Hyman and Berg, Gorham, and Tiffany. [Lot.]

37. Thirty Gilded Silver, Enamel, and Porcelain Fancy Fruit Knives and Forks
Twelve forks with server, six lemon forks, and eleven knives. [Lot.]

38. Twenty-one Chased Sterling Silver Table Knives *Theodore B. Starr, New York*
The handle chased with flowers, scrolls, shells, and mascarons, and with silver-plated blades. Monogrammed.

39. Thirty-six Chased Sterling Silver Table Forks *Theodore B. Starr, New York*
Matching the preceding. Monogrammed.

40. Thirty-six Chased Sterling Silver Table Spoons *Theodore B. Starr, New York*
Matching the preceding. Monogrammed.

41. Twenty-seven Chased Sterling Silver Dessert Knives
Theodore B. Starr, New York
Matching the preceding. Monogrammed.

42. Forty-three Chased Sterling Silver Dessert Forks
Theodore B. Starr, New York
Matching the preceding. Monogrammed.

43. Twenty-two Chased Sterling Silver Dessert Spoons
Theodore B. Starr, New York
Matching the preceding. Monogrammed.

44. Twenty-five Chased Sterling Silver Fish Knives *Theodore B. Starr, New York*
Matching the preceding. With silver blades. Monogrammed.

45. Twenty-five Chased Sterling Silver Fish Forks *Theodore B. Starr, New York*
Matching the preceding. Monogrammed.

46. Twenty-four Chased Sterling Silver Salad Forks *Theodore B. Starr, New York*
Matching the preceding. Small three-pronged fork. Monogrammed.

47. Twenty Chased Sterling Silver Butter Knives *Theodore B. Starr, New York*
Matching the preceding. Monogrammed.

48. Twenty-three Chased Sterling Silver Fruit Knives
Theodore B. Starr, New York
Matching the preceding. With silver blades. Monogrammed.

49. Twenty-four Chased Sterling Silver Fruit Forks *Theodore B. Starr, New York*
Matching the preceding. Small three-pronged fork. Monogrammed.

50. Twenty-three Chased Sterling Silver Fruit Spoons
Theodore B. Starr, New York
Matching the preceding. With lobed bowl. Monogrammed.

51. Twenty-three Chased Sterling Silver Ice Cream Forks
and Twenty-two Teaspoons *Theodore B. Starr, New York*
Matching the preceding. Monogrammed. [Lot.]

52. Thirteen Chased Sterling Silver Sauce Ladles, and Five Servers
Theodore B. Starr, New York
Matching the preceding. Sauce ladle with lobed bowl, servers including a crumb scoop, fish server, ice cream servers, and soup ladle. Monogrammed. [Lot.]

53. Lot of Chased Sterling Silver Articles
Twelve oyster forks matching the preceding; also eleven coffee spoons, seven salt spoons, two sugar sifters, and three sugar tongs in different patterns. [Lot.]

54. Thirty-two Chased Gilded Sterling Silver Table Spoons
The Gorham Co., New York
Plain bowl; the stems handsomely chased with Renaissance ornamentation. Monogrammed.

55. Seventeen Chased Gilded Sterling Silver Table Knives
The Gorham Co., New York
Matching the preceding. Monogrammed.

56. Thirty-two Chased Gilded Sterling Silver Table Forks
The Gorham Co., New York
Matching the preceding. Monogrammed.

57. Twenty-six Chased Gilded Sterling Silver Small Table Forks
The Gorham Co., New York
Matching the preceding. Monogrammed.

58. Nineteen Chased Gilded Sterling Silver Small Table Forks
The Gorham Co., New York
Matching the preceding. Monogrammed.

59. Twenty-six Chased Gilded Sterling Silver Dessert Spoons
The Gorham Co., New York
Matching the preceding. Monogrammed.

60. Twenty-six Chased Gilded Sterling Silver Fish Knives
The Gorham Co., New York
Matching the preceding.

61. Twenty-two Chased Gilded Sterling Silver Fish Forks
The Gorham Co., New York
Matching the preceding.

62. Twenty-six Chased Gilded Sterling Silver Tea Spoons and Twenty-six Coffee Spoons *The Gorham Co., New York*
Matching the preceding. Monogrammed. [Lot.]

63. Twenty-six Chased Gilded Sterling Silver Berry Spoons
The Gorham Co., New York
Matching the preceding. Monogrammed.

64. Twenty-six Chased Gilded Sterling Silver Fruit Knives
The Gorham Co., New York
Matching the preceding. Silver-bladed small knife. Monogrammed.

65. Eight Chased Gilded Sterling Silver Salad Knives and Eight Cake Knives
The Gorham Co., New York
Matching the preceding.

66. Eighteen Chased Gilded Sterling Silver Ice Cream Forks and Twelve Salad Forks *The Gorham Co., New York*
Matching the preceding. [Lot.]

67. Seventeen Chased Gilded Sterling Silver Ice-cream Forks Twenty-six Fruit Forks, and Eighteen Oyster Forks
The Gorham Co., New York
Matching the preceding. Monogrammed. [Lot.]

68. Lot of Chased Gilded Sterling Silver Serving Spoons, Forks, and Ladles
The Gorham Co., New York
Matching the preceding. Crumb scoop, fish slice, soup ladle, serving spoon, two sauce ladles, and four salad servers. Monogrammed. [Lot.]

69. Lot of Chased Gilded Sterling Silver Flat Ware *The Gorham Co., New York*
Matching the preceding. Twenty-eight pieces. Monogrammed. [Lot.]

70. Pair Elaborately Pierced and Chased Gilded Silver Serving Ladles
Louis XV Style
Richly wrought bowls and handle in rococo design. *Length, 15½ inches*

71. Twenty Gilded Silver Filigree-pattern Lamp Shade Holders
Pierced with rococo ornamentation. *Diameter, 5½ inches*

72. Pair English Chased Gilded Silver Casters *Georgian Style*
Chased with fluting and diaper ornament. London hall marks. *Height, 9 inches*

73. Pair Chased Gilded Sterling Silver Small Compotiers
Spaulding and Co., Chicago
Chased with foliage and scrolls. Monogrammed. *Diameter, 8 inches*

74. Three Repoussé Sterling Silver Dishes *Spaulding and Co., Chicago*
Plain centre, chased foliage border. Monogrammed. [Lot.]
Diameters, 7½, 8½, and 9½ inches

75. Repoussé Sterling Silver Coffee Pot *The Gorham Co., New York*
In the Persian taste. Chased with flowers and fluting. Monogrammed.
Height, 11 inches

76. Pair Repoussé Gilded Sterling Silver Three-light Candelabra *Louis XV Style*
Executed after a design of Duplessis. The central baluster stem rises from a shaped oval base and supports two foliated branches and a central finial with urn-shaped sconces for three lights. Richly decorated in *repoussé* with sporting amors, scrolls, flowers, and shells. Stamped with the mark of the Gorham Company. *Height, 26 inches*

[See illustration]

[Number 76]

77. Chased Gilded Sterling Silver Cabaret *Spaulding and Co., Chicago*
In the Louis Quinze taste. Comprising a shaped coffee pot, covered sugar bowl, and creamer; finely chased with foliage, oak leaves, and scroll cartouches. Monogrammed. [Lot.] *Height of coffee pot, 12 inches*

78. Two Chased Gilded Sterling Silver Sauce Boats, and a Cake Tray
Spaulding and Co., Chicago
Matching the preceding. Monogrammed. [Lot.] *Lengths, 8½ and 9 inches*

79. Chased Gilded Sterling Silver Tureen, with Cover and Stand
Spaulding and Co., Chicago
Matching the preceding. Monogrammed. *Length, 13 inches*
[See illustration]

80. Pair Chased Gilded Sterling Silver Covered Tureens *Spaulding and Co., Chicago*
Matching the preceding. Monogrammed. *Length, 11 inches*

81. Six Pierced and Chased Gilded Sterling Silver Finger Bowls
with Crystal Liners *Spaulding and Co., Chicago*
Matching the preceding. Monogrammed. *Diameter, 5 inches*

82. Six Pierced and Chased Gilded Sterling Silver Finger Bowls
with Crystal Liners *Spaulding and Co., Chicago*
Matching the preceding. Monogrammed. *Diameter, 5 inches*

83. Six Pierced and Chased Gilded Sterling Silver Finger Bowls
with Crystal Liners *Spaulding and Co., Chicago*
Matching the preceding. Monogrammed. *Diameter, 5 inches*

84. Pair Gilded Sterling Silver Ewers *Howard and Co., New York*
Bulbous, the body overlaid with swags of grapevine depending from the finely chiseled scroll handle. Monogrammed. *Height, 15 inches*
[See illustration]

85. Pair Gilded Sterling Silver Ewers *Howard and Co., New York*
Matching the preceding. Monogrammed. *Height, 15 inches*

At Top, Left to Right: 84, 79, 84

At Bottom, Left to Right: 90, 86, 93

86. Richly Chased Gilded Sterling Silver Fruit Dish *Spaulding and Co., Chicago*
Heavy oval dish elaborately pierced and chased with mascarons, figures, flowers, and scrolls, the centre engraved. On four shell-and-acanthus feet. Monogrammed. Weight, about 46 ounces. *Length, 13½ inches*

[See illustration on preceding page]

87. Richly Chased Gilded Sterling Silver Fruit Dish *Spaulding and Co., Chicago*
Matching the preceding. Monogrammed. *Length, 13½ inches*

88. Richly Chased Gilded Sterling Silver Fruit Dish *Spaulding and Co., Chicago*
Matching the preceding. Monogrammed. *Length, 13½ inches*

89. Richly Chased Gilded Sterling Silver Fruit Dish *Spaulding and Co., Chicago*
Matching the preceding. Monogrammed. *Length, 13½ inches*

90. Six Pierced and Chased Gilded Silver Dessert Plates *Howard and Co., New York*
Monogrammed plain centre, border finely pierced and chased with neo-classic ornament. *Diameter, 11 inches*

[See illustration of one on preceding page]

91. Six Pierced and Chased Gilded Silver Dessert Plates *Howard and Co., New York*
Matching the preceding. Monogrammed. *Diameter, 11 inches*

92. Six Pierced and Chased Gilded Silver Dessert Plates *Howard and Co., New York*
Matching the preceding. Monogrammed. *Diameter, 11 inches*

93. Twelve Pierced and Chased Gold-plated Dessert Plates *Louis XVI Style*
Centre engraved with flowers and foliage, shaped border handsomely pierced with husk swags, medallions, and lattice ornament. *Diameter, 11½ inches*

[See illustration of one on preceding page]

94. Twelve Pierced and Chased Gold-plated Dessert Plates *Louis XVI Style*
Matching the preceding. *Diameter, 11½ inches*

94a. Lot of Gilded Silver Table Accessories
Eighteen individual salts with crystal liners and English hall marks, nineteen salt spoons, and two fancy spoons. [Lot.]

95. Plain Silver Helmet-shaped Creamer *Queen Anne Style*
Well made piece, on three mascaron and hoof feet. Crested and monogrammed.
Height, 4½ inches

96. English Silver Sugar Bowl *William and Mary Style*
Small plain bowl in flower pattern, with Victorian hall mark. *Diameter, 6 inches*

97. Pierced Sterling Silver Flower Vase and a Bowl
The vase in filigree pattern, the bowl fluted. [Lot.]

98. Six Repoussé Sterling Silver Pepper Shakers and Two Salts
In different patterns. Some monogrammed. [Lot.]

99. Four Repoussé Sterling Silver Pepper Shakers and Four Salts
Chased with flowers and foliage. Monogrammed. [Lot.]

100. Three Pierced and Chased Sterling Silver Bonbon Dishes and a Muffineer
Various patterns. Some monogrammed. One imperfect. [Lot.]

101. Chased Sterling Silver Punch Ladle *Reed and Barton, New York*
With twisted stem and chased mascaron handle. *Length, 18½ inches*

102. Pierced Sterling Silver and Crystal Hors d'Oeuvres Tray
Udall and Ballou, New York
Oval, with pierced border and four glass dishes. Monogrammed. *Length, 15½ inches*

103. Chased and Engraved Silver-plated Salver *Georgian Style*
Circular, with engraved centre; fluted and chased scroll and foliage border and feet.
Diameter, 16 inches

104. Silver-plated Bookstand and a Butter Dish
Bookstand with heraldic escutcheons and flowers in *repoussé,* Tiffany silver-soldered butter dish. [Lot.]

105. Pair Repoussé English Gilded Silver Low Compotes
Border pierced and chased with flowers and scrolls. Centre plain.
Diameter, 9¼ inches

[Number 106]

106. Pair English Repoussé Silver Seven-light Candelabra

J. E. W. and J. Barnard, London, 1869

Richly wrought in the neo-Gothic taste, the fluted baluster stem rising from a trefoil-shaped base and supporting interlaced strapwork branches incorporating the Gothic motive, and urn sconces for seven lights. Elaborately decorated in *repoussé* with shells, arabesques, acanthus, and beading. Monogrammed. Total weight, about 348 ounces.

Height, 31 *inches*

[See illustration]

107. Two Repoussé Sterling Silver Sauce Boats *Spaulding and Co., Chicago*
Chased with flowers and foliage, on ball feet. Base monogrammed. [Lot.]
Lengths, 6½ and 8 inches

108. Pair Repoussé Sterling Silver Small Vases *Theodore B. Starr, New York*
Chased with acanthus scrolls, pierced flaring rim. Base monogrammed.
Height, 5¾ inches

109. Pierced and Chased Sterling Silver Shell-pattern Fruit Dish
Tiffany and Co., New York
In rococo style. Monogrammed. *Length, 18 inches*

110. Repoussé Sterling Silver Salver *The Bailey, Banks, and Biddle Co., Philadelphia*
Plain centre, richly pierced and chased floral border. *Diameter, 14 inches*

111. Two Sterling Silver Oval Trays
One with pierced border, one fluted and monogrammed. [Lot.]
Lengths, 15 and 16 inches

112. Chased Sterling Silver Rose Bowl
Gilded interior, scalloped rim and foot chased with foliage. *Diameter, 10½ inches*

113. Two Repoussé Sterling Silver Bread Trays
Pierced and chased with flowers and fluting. One monogrammed. [Lot.]
Length, 14 inches

114. Two Repoussé Sterling Silver Low Compotes *Theodore B. Starr, New York*
Plain centre; the border and foot pierced and chased with foliage and scrolls. Monogrammed. *Diameter, 9½ inches*

115. Sterling Silver Bowl and Small Tray
Bowl plain, with beaded rim; tray with molded rim. Monogrammed. [Lot.]
Lengths, 9 and 12 inches

116. Two Sterling Silver Milk Jugs
With chased spout and borders. Both monogrammed. [Lot.]
Heights, 6 and 5½ inches

117. Four Repoussé Sterling Silver Bonbon Dishes and Trays
In various patterns. Three monogrammed. [Lot.] *Lengths, 7 to 10 inches*

[118] [119] [118]

118. Pair Repoussé English Silver Ewers in the Charles II Style

Rich. Hennell, London, 1874

Richly chased with foliage and flowers on a matted ground, the hinged cover with crown finial. *Height,* 18 *inches*

[See illustration]

119. Pair Chased English Silver Ewers in the William and Mary Style

Charles Stuart Harris, London, 1903

Helmet-shaped large ewer chased with bands of scroll ornament, partly fluted and with reeded handle. *Height,* 12 *inches*

[See illustration of one]

120. Repoussé Silver Flower Vase *Dutch XVII Century Style*

Beaker-shaped, with flaring base. *Height,* 11½ *inches*

121. Silver Model of Napoleon's Boot
Clever model of a spurred top boot, chased and engraved, forming a receptacle.
Height, 9½ inches

122. Pair Silver Candlesticks and a Sweetmeat Dish
Small columnar candlestick with Victorian hall marks; and sweetmeat dish, probably French, with blue glass liner. [Lot.]

123. Chased Sterling Silver Pitcher *Theodore B. Starr, New York*
Bulbous, chased with foliage; engraved inscription on base. Monogrammed.
Height, 8½ inches

124. Repoussé Sterling Silver Pitcher
Elaborately chased with flowers and foliage. *Height, 9 inches*

125. Chased Sterling Silver Pitcher *The Bailey, Banks, and Biddle Co., Philadelphia*
Fluted plain body; pierced and chased rim, base, and handle. *Height, 9 inches*

126. Two Chased Sterling Silver Square Trays
In two patterns. Monogrammed. [Lot.] *Widths, 11 and 12 inches*

127. Pierced and Chased Sterling Silver Chop Dish *Tiffany and Co., New York*
Pierced and chased with rococo ornament. On claw-and-ball feet. Monogrammed.
Length, 13 inches

128. Repoussé Sterling Silver Cabaret *Jacobi and Jenkins, Baltimore*
Small coffee pot, sugar bowl, and creamer, chased with flowers and leaves. [Lot.]
Height of coffee pot, 9 inches

129. Repoussé Sterling Silver Bowl and a Pair of Candlesticks
Chased with rococo ornament. Monogrammed. [Lot.] *Height of candlesticks, 9 inches*

130. Chased Sterling Silver Pitcher *Tiffany and Co., New York*
Four-and-a-quarter-pint jug, finely chased with shell ornament. *Height, 7½ inches*

131. Twelve Chased Sterling Silver Butter Chips *Theodore B. Starr, New York*
Square, with chased floral border. Centre monogrammed. *Width, 4½ inches*

132. Twelve Chased Sterling Silver Butter Chips *Theodore B. Starr, New York*
Matching the preceding. Monogrammed. *Width, 4½ inches*

133. Pair Repoussé Gilded Sterling Silver Candlesticks *Howard and Co., New York*
In Louis Quinze style. Chased with foliage and shells. Base monogrammed.
Height, 13 inches

134. Pierced and Chased Sterling Silver Flower Vase *Tiffany and Co., New York*
Trumpet-shaped, with pierced and chased rim and foot. Monogrammed.
Height, 15 inches

135. Sterling Silver Ewer *Howard and Co., New York*
In the Georgian taste. Finely fluted, and with reeded handle. Monogrammed.
Height, 12 inches

136. Three Pierced and Chased Sterling Silver Fruit Dishes
Different patterns. By Tiffany and Co. and Theodore B. Starr, New York. Monogrammed. [Lot.] *Width, about 11 inches*

137. Two Pierced and Engraved Sterling Silver Cake Dishes
Tiffany and Co., New York
One oval, one circular. Monogrammed. [Lot.] *Widths, 10 and 11 inches*

138. Dutch Repoussé Gilded Silver and Engraved Crystal Sweetmeat Dish and Pair Decanters
The silver mounts pierced and chased with rococo ornamentation. [Lot.]

139. Sheffield Plate Engraved Oval Tea Tray
Centre engraved with foliage; pierced raised border, four claw feet. *Length, 22 inches*

140. Engraved Silver-plated Oblong Tea Tray
With engraved centre, pierced border, and four ball feet. Inscribed on back.
Length, 20 inches

141. Damascus Repoussé Silver Bowl
Decorated in relief with Egyptian deities and band of inscription, on a matted ground.
Diameter, 8½ inches

142. Four Pierced and Chased Gilded Silver Vases
Beaker-shaped, pierced with foliage and flowers. Monogrammed. *Height, 10½ inches*

143. Four Chased Gilded Silver Sweetmeat Compotes
Small dish on foot, the stem formed as two gnomes. Bowl and foot chased with classical figures, mascarons, putti, and arabesques. Continental marks. *Diameter, 6½ inches*

144. STERLING SILVER AND CRYSTAL CLARET JUG *Tiffany and Co., New York*
In the Renaissance taste. Engraved silver top, handle, and base. *Height, 13 inches*

145. PAIR REPOUSSÉ STERLING SILVER CIRCULAR TRAYS
Plain centre and *repoussé* foliage border, in the Charles II Style. *Diameter, 14 inches*

146. SILVER TABLE WATCH AND BAROMETER
English miniature grandfather clock with painted dial and *repoussé* case, the movement by Samuel Weldon, London; silver table barometer. [Lot.] *Height, about 8½ inches*

147. PLAIN SILVER CIGARETTE BOX
Oblong, with double hinged lid and swivel handle; ball feet. Engraved crest.
Length, 11 inches

148. TWO STERLING SILVER CARD TRAYS
One circular, one octagonal; chased and engraved. [Lot.] *Widths, 9½ and 7 inches*

149. CHASED SILVER COFFEE POT *Georgian Style*
Bulbous body, domed cover, looped handle and curved spout; chased with foliage and scrolls. Monogrammed. *Height, 13½ inches*

150. SILVER MELON-SHAPED TEA KETTLE ON STAND WITH LAMP
Ribbed spherical body with rustic swivel handle and spout; on openwork tripod stand with spirit lamp. Continental marks. *Height, 15½ inches*

151. PAIR FINELY CHASED ENGLISH SILVER DOUBLE-SHELL COMPOTES
With baluster-shaped stem rising from quatrefoil base chased in relief with hound's masks and strapwork, supporting a double scallop shell dish with stags' heads between and surmounted by a figure of Diana. Victorian hall marks. Weight of each, about 86 ounces.
Height, 19 inches

152. GOLD-PLATED ENGRAVED TWO-HANDLED TEA TRAY
Shaped oval tray, the centre finely engraved with foliage centring a monogram, the border molded with scrolls, shells, and acanthus. Chased handles and feet. *Length, 33 inches*

153. SHEFFIELD PLATE ENGRAVED SALVER
Circular, the centre engraved with foliage scrolls centring a coat of arms and the motto *Nil Admirari,* the border and feet molded with scrolls and foliage. *Diameter, 24 inches*

154. Elaborately Chased and Engraved Silver-plated Salver
Border elaborately pierced and chased with masks of Bacchus and Flora, and figure subjects, vines, and flowers; the centre engraved. *Diameter, 20 inches*

155. Elaborately Pierced and Chased Gold-plated Table Jardinière
The Gorham Co., New York
Oblong, the sides elaborately pierced and chased with Louis Seize ornamentation. Equipped with loose liner. *Length, 31 inches; width, 20 inches*

155a. Repoussé Silver Dressing Mirror *William and Mary Style*
Cartouche-shaped frame composed of bold scrolls, mascarons, cherub heads, shells, and acanthus; backed with mahogany. *Height, 42 inches; width, 32 inches*
From Howard and Co., New York

156. Repoussé Silver Jardinière
Elaborately decorated in *repoussé* with flowers and foliage; openwork rim.
Height, 10½ inches; diameter, 10 inches

157. Repoussé Sterling Silver Cabaret *Theo. B. Starr, New York*
In the Persian taste. Coffee pot, sugar, and creamer, chased with flowers and foliage. Monogrammed underneath. [Lot.] *Height of coffee pot, 11 inches*

158. Repoussé Silver Tea and Coffee Service
Comprising a bulbous teakettle, coffee pot, teapot, covered sugar bowl, waste bowl, and creamer; elaborately chased with flowers and foliage. Monogrammed on base. [Lot.]
Height of teakettle, 12 inches; of coffee pot, 11 inches; of teapot, 7½ inches

159. Chased Sterling Silver Punch Bowl *The Gorham Co., New York*
Fluted, and with finely chased borders. Interior gilded. Monogrammed.
Diameter, 11 inches

160. Repoussé Sterling Silver Fruit Bowl *Theodore B. Starr, New York*
Shallow bowl with elaborately chased and pierced widely flanged rim. Silver-plated liner. Base monogrammed. *Diameter, 18 inches*

161. Chased Sterling Silver Fruit Bowl *The Gorham Co., New York*
Scalloped bowl, with chased foliage and scrolled rim and feet. Interior gilded. Monogrammed. *Diameter, 11 inches*

162. Louis Philippe Ajouré Silver Flower Basket *French, XIX Century*
In rococo style. Pierced and chased with flowers and amors. Crystal liner.
Width, 11 inches

163. Two Repoussé Silver Fruit Dishes
One with English hall marks, one by Theodore B. Starr. Pierced and chased with flowers and grapevine. Monogrammed. [Lot.] *Length, 14 inches*

164. Engraved Sheffield Plate Oblong Tea Tray
Centre engraved, pierced raised border, reeded handles, and four ball feet. Inscribed on back. *Length, 28 inches*

165. Chased Gilded Sterling Silver Pitcher *Howard and Co., New York*
Four-and-a-half-pint bulbous pitcher, chased with grapevine around the rim. Monogrammed. *Height, 10 inches*

166. Repoussé Gilded Silver Oval Plaque *German XVI Century Style*
Elaborately chased with legendary figure subjects, busts of heroes, allegorical figures, and martial trophies. *Length, 22 inches*

167. English Repoussé Gilded Silver Fruit Compote
The widely flanged border and spreading foot elaborately pierced and chased with flowers, scrolls, and trellis ornament. *Height, 8 inches; diameter, 14 inches*

168. Two Chased Sterling Silver Oval Platters *Spaulding and Co., Chicago*
Plain centre, chased flower and foliage border. Monogrammed underneath. In two sizes. [Lot.] *Lengths, 16 and 20 inches*

169. Two Chased Sterling Silver Oval Platters *The Gorham Co., New York*
Somewhat similar to the preceding. In two sizes. [Lot.] *Lengths, 16 and 20½ inches*

170. Four Repoussé Sterling Silver Bonbon Dishes *Jacobi and Jenkins, Baltimore*
Small square compote on flaring base, elaborately chased with flowers and foliage on a matted ground. Monogrammed. *Width, 7 inches*

171. Twelve Chased Sterling Silver Bread-and-butter Plates
Gorham Mfg. Co., New York
Small plate, the border pierced and chased with flowers and vines. Monogrammed.
Diameter, 7¼ inches

172. Twelve Chased Sterling Silver Bread-and-butter Plates
Gorham Mfg. Co., New York
Matching the preceding. Monogrammed. *Diameter, 7¼ inches*

173. Pair Pierced and Chased Sterling Silver Fruit Baskets
Howard and Co., New York
Oval, elaborately pierced and chased with arabesques and scrolls. Monogrammed on base.
Length, 12 inches

174. Pair Sterling Silver Candelabra *Howard and Co., New York*
In the Queen Anne taste. Plain, with octagonal baluster stem, flaring base, and urn sconces for four lights. *Height, 15 inches*

175. Pierced Sterling Silver Oval Tea Tray *The Gorham Co., New York*
Plain, with pierced and beaded gallery, on four ball feet. *Length, 20 inches*

176. Chased and Engraved Sheffield Plate Tea Tray
Two-handled oblong tray, elaborately chased and engraved with flowers, foliage, and shells. *Length, 31 inches*

177. Repoussé Silver Circular Plaque *Charles II Style*
Large circular charger, the centre plain with small engraved crest, the wide border decorated in *repoussé* with allegorical birds and animals among foliage.
Diameter, 23½ inches

178. Pair Chased Sterling Silver Covered Tureens *Spaulding and Co., Chicago*
Circular bowl on four ball feet with rounded cover, chased with bands of flowers and foliage. Monogrammed. *Diameter, 9 inches*

179. Three Chased Sterling Silver Covered Tureens *Spaulding and Co., Chicago*
Two-handled bowl with cover. Similar to the preceding. Monogrammed underneath. [Lot.] *Diameters, 8½, 7, and 7½ inches*

180. Repoussé English Silver Vase and Cover, in the Charles II Style
William Mann, London, 1857
Inverted pear shape, with domed cover and urn finial, decorated in *repoussé* with putti, foliage, and cartouches. *Height, 18½ inches*

181. Chased Sterling Silver Two-handled Vase in the Louis XVI Style
Theodore B. Starr, New York
Baluster-shaped, the body and handles chased with swags of flowers, mascarons, and fluting. Weight, about 98 ounces. *Height, 12 inches*

182. Twelve English Gilded Silver Small Plates
Finely gilded small plate, the edge molded with reeding and ribbing ornament. Made by M M and Co. *Diameter, 7½ inches*

183. Elaborately Chased and Engraved Gold-plated Salver
The centre engraved with flowers and scrolls, the applied cast border and feet pierced and chased with Bacchic figures, animals, satyr masks, and foliage. Monogrammed.
Diameter, 20 inches

184. Elaborately Chased and Engraved Gold-plated Salver
Similar to the preceding. Monogrammed. *Diameter, 20 inches*

DAMASKS, BROCADES, VELVETS, AND EMBROIDERIES

185. Pair Seed Pearl and Gold-embroidered Green Velvet Manchettes
Each worked with a floral palmette in gold thread, picked out with seed pearls.

186. Two Ruby Velvet Cushions *Spanish, XVII Century*
One with gold applique of leaf scrollings, the other with traces of former embroidery.

187. Four Levantine Gold Bullion Embroidery Cushions
Assorted; with tassels.

188. Two Pairs Garnet Velvet Cushions
With appliqué escutcheons.

189. Two Antique Frappé Crimson Velvet Table Covers *Louis XIV Style*
Stamped at a later date with a Berainesque floral design.
Length, 44 inches; width, 24 inches

190. Canary Yellow and Gold Brocade Panel *French, XVIII Century*
With rococo design of flowers and foliage; bordered with silver galloon.
Length, 56 inches; width, 25 inches

191. Maroon Silver Brocade Panel *Spanish, Early XVIII Century*
Chinoiserie design of altars bearing vases of flowers, flowerpots, and bowls of fruit, in silver and pastel silks. *Length, 41 inches; width, 38 inches*

192. Gold-embroidered Ruby Velvet Panel *Turkish, circa 1840*
Finely worked in gold thread with a floral medallion and scattered sprigs, within a lambrequin border. *Length, 44 inches; width, 25 inches*

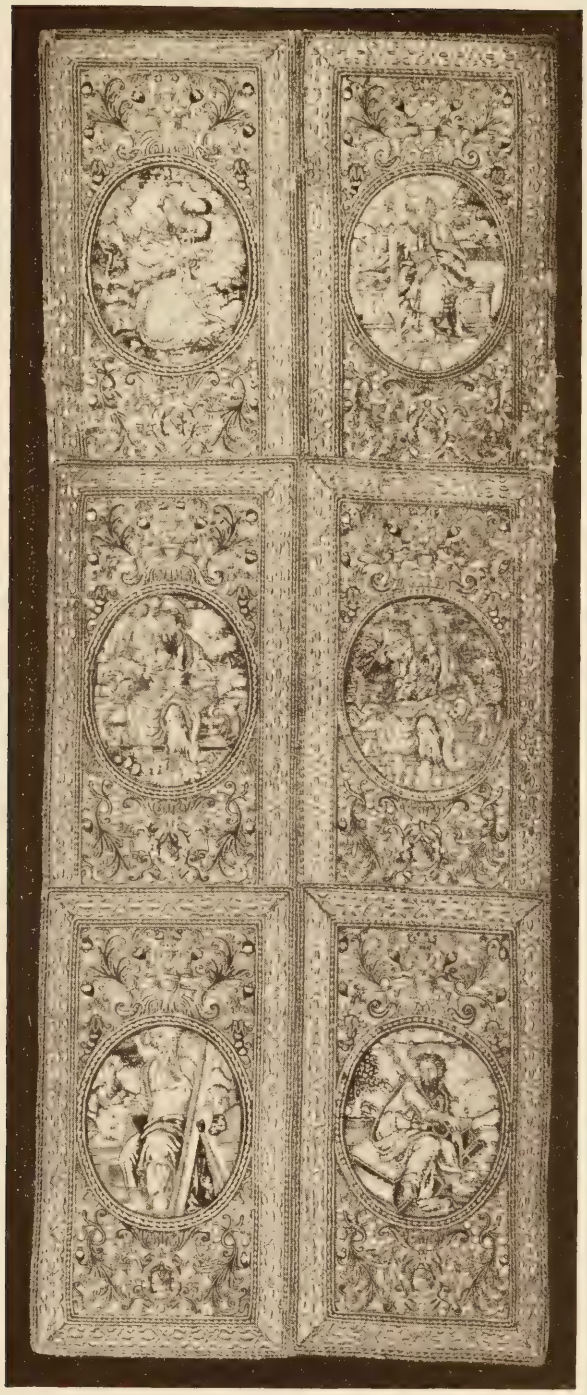
193. Napoleonic Gold-embroidered Amethyst Velvet Table Cover
French, circa 1810
Richly patinated old velvet showing much wear, worked in gold threads with borders of husk festoons and at the corners with Napoleonic monograms with eagles.
56 inches square

194. Persian Silver-embroidered Crimson Velvet Camel Trapping
Worked with a panel of scrolling silver branches of lilies, amid masses of sequins.
Length, 6 feet; width, 59 inches

195. Louis XV Sky Blue and Gold Brocade Table Cover *French, XVIII Century*
Design of serpentine flowered silver ribbons, interlacing with golden branches of blossoms. *Length, 6 feet 4 inches; width, 5 feet 8 inches*

196. Sumptuous Renaissance Gold and Silk Needlepainted Orphrey Panel
Italian, XVI Century
Divided into six oblong panels with laid gold ground, beautifully embroidered in gold and colored silks with Renaissance grotesques, 'Romayne' medallions and floral scrollings, enclosing oval medallions with figures of SS. Francis of Assisi, Paul, Bartholomew, Peter, Andrew, and James. *Length, 56 inches; width, 21 inches*
[See illustration]

196a. Fine Silk and Bullion Embroidery Panel *Florentine, XVII Century*
Sumptuous design of formalized foliage volutes framing clusters of blossoms and leaves, executed in colored silks, partly in laid work, on a ground of silver and gold threads. Mounted in glazed gilded frame.
Size including frame: Height, 7 feet 8 inches; width, 48 inches



[Number 196]

197. Louis XV Buff Silk Brocade Coverlet *Spanish, XVIII Century*
Woven with serpentine ivory ribbons entwined with nosegays of pink and blue blossoms; flounced. *Effective length, 8 feet; width, 5 feet*

198. Terra Cotta and Ivory Satin Lampas Hanging *French, circa 1840*
Woven in ivory with a bold design of huge clusters of blossoms and foliage; two widths. *Length, 10 feet 6 inches; width, 43 inches*

199. Crimson and Gold Embroidery Table Cover
Ground richly laid in gold chain-stitch with reserved design of crimson foliage and clusters of golden roses. *Length, 9 feet 8 inches; width, 40 inches*

200. Crimson Cut and Uncut Velvet Cover *Florentine Renaissance Style*
Woven with a close allover design of arabesqued scrollings of foliage, and bordered with gold galloon. *Length, 10 feet 1 inch; width, 5 feet 4 inches*

201. Crimson Gold and Silver Brocade Table Cover *Spanish, XVIII Century*
Baroque design of huge rocaille shells and golden cornucopiae with stems of pink and blue blossoms, enclosing vignettes of round temples. *Length, 55 inches; width, 51 inches*

202. Three Pairs Gold- and Silk-embroidered Satin Hangings
One in écru and two in light olive satin, embroidered with richly scrolling floral borders; lined and interlined. *Lengths, about 9 feet 6 inches; width, 48 inches*

203. Louis XVI Green and Ivory Silk Lampas Hanging
Woven in ivory with interlacing floral festoons between entwined columns. *Length, 6 feet 10 inches; width, 6 feet*

204. Louis XV Salmon Pink Silver Brocade Coverlet *French, XVIII Century*
Woven in silver with a lattice of serpentine interlacing leafy branches bearing peony blossoms; with flounces. *Effective length, 8 feet; width, 53 inches*

205. Gold Brocaded Crimson Damask Table Cover *French or Italian, circa 1840*
Woven in gold with large spatulate floral palmettes garlanded with vine leaves, with pendant bunches of grapes; two widths. *Length, 9 feet; width, 42 inches*

206. Pair Turkish Crimson and Green Brocade Panels
Woven in gold with rows of pinnacles and Turkish characters. *Length of each, 5 feet 5 inches; width, 22 inches*

207. PAIR APPLIQUÉ-EMBROIDERED CRIMSON AND YELLOW SATIN HANGINGS

Spanish XVII Century Style

Appliqué on golden yellow satin in crimson, outlined with white *cordonnets,* with a bold symmetrical design developing an urn of foliage sustaining a coronet, upon a plinth of reverse scrolls. *Length, 8 feet; width, 45 inches*

208. PAIR APPLIQUÉ-EMBROIDERED CRIMSON AND YELLOW SATIN HANGINGS

Spanish XVII Century Style

Similar to the preceding. *Length, 8 feet; width, 45 inches*

209. LOUIS XV CANARY YELLOW SILVER BROCADE COPE *French, XVIII Century*

Woven in glittering silver with serpentine rows of leafage and peony blossoms, and trimmed with gold fringe. *Length, 8 feet 9 inches; depth, 52 inches*

210. GOLD-EMBROIDERED AND NEEDLEPAINTED VELVET ALTAR FRONTAL

Spanish Renaissance

Of sapphire blue velvet, richly embroidered with scrolling floral branches, escutcheons, and four golden oval medallions needlepainted with figures of saints; inset with three panels of later date, embroidered in gold and pastel silks with Renaissance strap scrollings and floral palmettes. *Length, 5 feet 10 inches; depth, 36 inches*

211. PAIR GARNET CUT VELVET AND GOLD AND SILVER EMBROIDERY HANGINGS

Louis XIV Style

Centre panel with trellised foliage design, with border of antique Spanish ruby velvet appliqué-embroidered in gold and silver with rococo leaf scrollings.

Length, 9 feet 8 inches; width, 44 inches

212. THREE CRIMSON SILK DAMASK HANGINGS WITH VALANCES

Italian, Late XVII Century

Design of huge floral palmettes and sprays of peonies, enclosed by serpentine acanthus leaves; trimmed with broad antique gold galloon. [Lot.]

Length of hangings, about 10 feet; widths, 26 and 30 inches
Lengths of valances, together, about 38 feet; depth, 21 inches

213. PAIR EMBROIDERED HAVANA-BROWN SATIN PORTIÈRES

Worked in pale silks with border of floral scrollings and strapwork.

Length, 9 feet 6 inches; width, 47 inches

214. Pair Gold and Chenille Brocade Portières *Venetian XVII Century Style*
With Baroque design of reverse scrolls and clusters of pomegranates.
Length, 7 feet 10 inches; width, 46 inches

215. Pair Antique Golden Yellow Silk Damask Hangings
With huge Louis XIV floral palmette design; worn. Lined and interlined.
Length, 10 feet 8 inches; width, 52 inches

216. Four Pairs Garnet Plush Velvet Portières
Bordered with crimson lampas of Empire design; lined and interlined.
Length, 7 feet 3 inches; width, 51 inches

217. Three Pairs Blue Sateen and Jacquard Tapestry Window Hangings
With borders of floral machine tapestry woven with bunches of fruit and flowers within a crimson strapwork. [Lot.] *Lengths, 11 and 8 feet; width, about 45 inches*

218. Three Pairs Portières *Byzantine Style*
All faced on at least one side with an emerald green brocade, with Byzantine-Gothic palmette design; one pair with reverse of blue sateen bordered with jacquard tapestry, one pair with reverse in Moorish Havana-brown brocade, the third pair reversible. [Lot.]
Lengths, about 8 feet 6 inches; widths, 46 to 50 inches

219. Two Levantine Silk-embroidered Table Covers
One with rich gold and silver floral embroidery on buff silk; the other with silk floral embroidery on olive satin. *Length, 46 inches; width, 21 inches*
Length, 28 inches; width, 27 inches

220. Three Fragments of Chinese Silk Carpets *XVII Century*
With pale rose ground and ivory cloud design, one with swastika fret border. [Lot.]

221. Silk-embroidered Buff Satin Coverlet
Worked in pale colors with tall scrolling branches of blossoms, and bordered in celadon satin. *Length, 7 feet 2 inches; width, 7 feet*

222. Four Pairs Algerian Striped Cloth-of-gold and -silver Hangings
Striped in gold and silver, scarlet and ivory silk.
Length of each, about 11 feet; width, 29 inches

223. Silk-embroidered Coverlet and Bolster Cover
Worked with floral designs in colors on a white basket-woven ground, and trimmed with lace. [Lot.]

224. Scarlet and White Knotted Silk Hammock
Fine hand-knotted work in heavy silk; fringed. Needs small repair.

225. Three Levantine Embroidered Table Covers
With Persian, Turkish, and Greek floral embroidery; assorted. Worn. [Lot.]

226. Four Table Covers
In cloth-of-gold, crimson moiré silk, antique Spanish *frappé* green velvet, and antique crimson and gold brocade. [Lot.]

227. Three Silk and Gold Embroidery Table Covers
Assorted floral designs. [Lot.]

228. Five Cushions
One in sixteenth century green cut velvet, two in antique yellow damask, and two in olive cut velvet with Byzantine design. [Lot.]

[END OF FIRST SESSION]

[Numbers 232 (at top) and 233]

SECOND SESSION

Wednesday, January 3, 1934, at 2:15 p. m.

CATALOGUE NUMBERS 229 TO 432 INCLUSIVE

MEISSEN, VIENNA, PARIS, WORCESTER, AND OTHER ANTIQUE TABLE PORCELAINS

229. FÜRSTENBERG DECORATED PORCELAIN TÊTE-A-TÊTE SERVICE *Circa* 1795
Comprising: chocolate pot, teapot, coffee pot, sugar bowl, and two cups and saucers. White porcelain with gilded border decoration, and medallioned bust portraits of bearded statesmen in colors. [Lot.]
From Gilman, Collamore & Co., New York

230. VIENNA DECORATED PORCELAIN CABARET *Circa* 1800
Comprising: two coffee pots, covered sugar bowl, six cups and saucers, and tray. White porcelain decorated with scattered sprigs of flowers in colors and a *rose du Barry* medallion with the silver device SA, II. [Lot.]

231. CHARLES X PARIS BLUE AND GOLD PORCELAIN COFFEE SERVICE *Circa* 1825
Comprising: coffee pot, chocolate pot, covered sugar bowl, milk pitcher, bowl, and ten cups and saucers. Marbleized powder blue porcelain paneled with acanthus columns reserved in white and gold. Some imperfect. [Lot.]
From Gilman, Collamore & Co., New York

232. TWENTY-ONE MEISSEN HAND-PAINTED AND GILDED PORCELAIN PLATES *Circa* 1830
Finely painted with various architectural and landscape views in France, Germany, Switzerland, and elsewhere; gilded rim. One repaired. *Diameter, 9¼ inches*
[See illustration of two]

233. TWELVE HAND-PAINTED PORCELAIN DINNER PLATES *Sèvres Style*
White porcelain, the *cavetti* hand-painted with medallioned battle scenes of the Prussian wars, captioned; surrounded by scattered roses, the rim with green leaf *rinceaux* enclosing pink roses. One chipped. *Diameter, 9¼ inches*
[See illustration of two]

234. Oriental Lowestoft Blue and White Porcelain Dinner Service *Circa* 1790
Comprising: soup tureen, small tureen with tray, sauce boat with tray, five graduated platters, bowl, sixteen dinner plates, twelve soup plates, nine salad plates, five berry dishes, and four bread-and-butter plates. Decorated with bowknotted monogrammed cartouches in gold, with latticed Nanking blue borders. [Lot.]

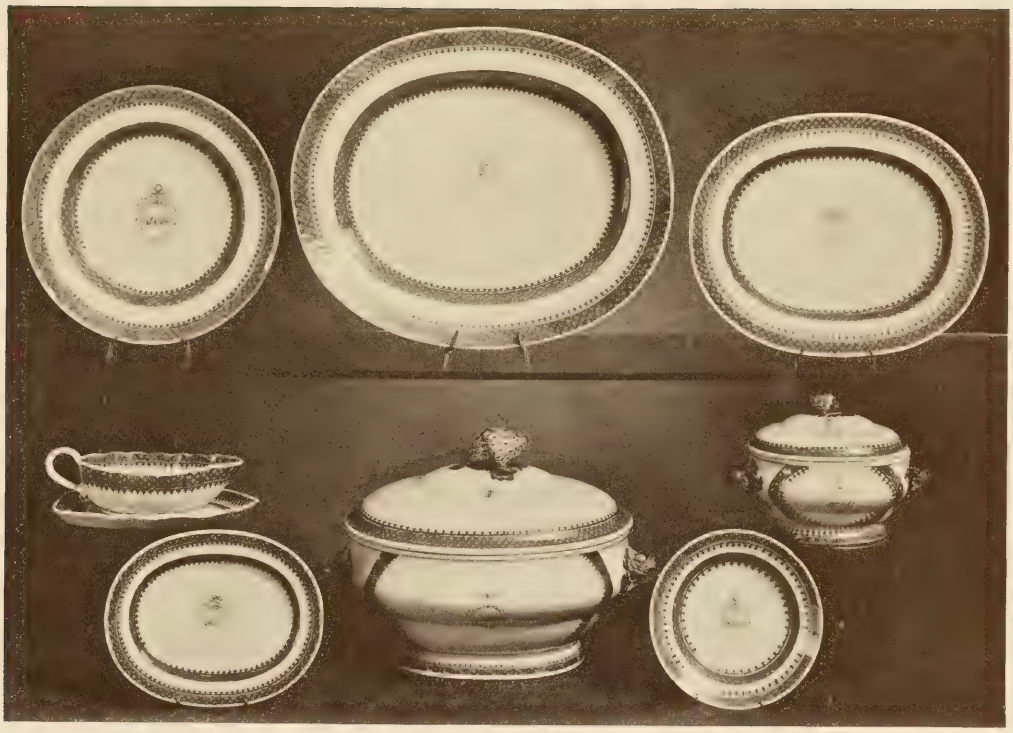
[See illustration of part]

235. Oriental Lowestoft Blue and White Porcelain Dinner Service *Circa* 1790
Comprising: small tureen with tray, sauce boat with tray, six graduated platters, fifteen dinner plates, and ten soup plates. Matching the preceding service. Together with a dish of willow-pattern design. Some chipped. [Lot.]

236. Rare Meissen Gold-decorated Porcelain Service *Circa* 1730
Comprising: coffee pot mounted in gilded silver, chocolate pot, teapot, waste bowl, squat covered sugar bowl, four small cups, and two saucers. White porcelain with beautiful decoration of Chinese *genre* scenes and floral *chinoiseries* in gold. [Lot.]
From Gilman, Collamore & Co., New York

[See illustration]

237. Paris Gilded and Transfer-decorated Porcelain Part Service
Stone, Coquerel & Legros, circa 1825
Comprising: large bowl, oval platter and four circular platters, two sauce boats with trays, three oval relish dishes, three square dishes, and ten dinner plates. White porcelain with grapevine and floral decoration in green and sepia within gilded bands, centring medallioned transfer-printed landscape and architectural views in sepia. Two patterns. One chipped. [Lot.]



[Numbers 234 (at top) and 236]

238. VIENNA DECORATED PORCELAIN DESSERT SERVICE *Circa* 1800

Comprising: pair two-handled ovoid wine coolers with covers, on stands, four round and two oval latticed fruit compotiers with latticed trays, deep round bowl and four shallow bowls, seventeen deep plates and three dessert plates. White porcelain with broad apple green *marli* and narrow *gros bleu* and gilded border bands. Some chipped. [Lot.]

[See illustration of wine coolers with Number 530]

239. TWENTY-FOUR VIENNA DECORATED PORCELAIN DESSERT PLATES *Circa* 1800

Matching the preceding service. Some chipped.

240. TWENTY-FOUR VIENNA DECORATED PORCELAIN DESSERT PLATES AND TWELVE ECUELLES

Similar to the preceding. Some chipped.

241. TWELVE VIENNA DECORATED PORCELAIN DESSERT PLATES AND TWELVE ECUELLES *Circa* 1800

Similar to the preceding. Some chipped. [Lot.]

242. CROWN DERBY GOLD-DECORATED AND HAND-PAINTED PORCELAIN DESSERT SERVICE *Circa* 1815

Comprising: two-handled oblong fruit bowl, two oval bowls, three shell-shaped bowls, two scalloped oval bowls, four cordate dishes, two sauce tureens with trays, and twenty-four plates. White porcelain decorated with elaborate gilded Empire leaf-scrollings, with various landscape and marine views painted in colors. Some repaired. [Lot.]

[See illustration of part]

243. CROWN DERBY GOLD-DECORATED AND HAND-PAINTED PORCELAIN DESSERT SERVICE *Circa* 1815

Comprising: two-handled oblong fruit bowl, six oval bowls, three shell-shaped dishes, sauce tureen with tray, and twenty-three plates. Matching the preceding service. Some repaired. [Lot.]

[Number 242]

244. Worcester Decorated Porcelain Tea Service *Circa* 1760
Comprising: teapot, covered sugar bowl, creamer, waste bowl, three shallow bowls, and eleven cups and twelve saucers. In white porcelain, spirally fluted, with gold-decorated royal blue borders. Crescent mark. [Lot.]
From Gilman, Collamore & Co., New York

245. Fine Meissen Decorated Yellow Porcelain Tea and Coffee Service *Circa* 1760
Comprising: coffee pot, teapot, tea caddy, hot milk pitcher, covered sugar bowl, waste bowl, shaped dish, and twelve cups and saucers, two differing. Pale yellow porcelain with beautiful reserves delicately painted in magenta with landscapes and marines. Two chipped. [Lot.]
From Gilman, Collamore & Co., New York

[See illustration]

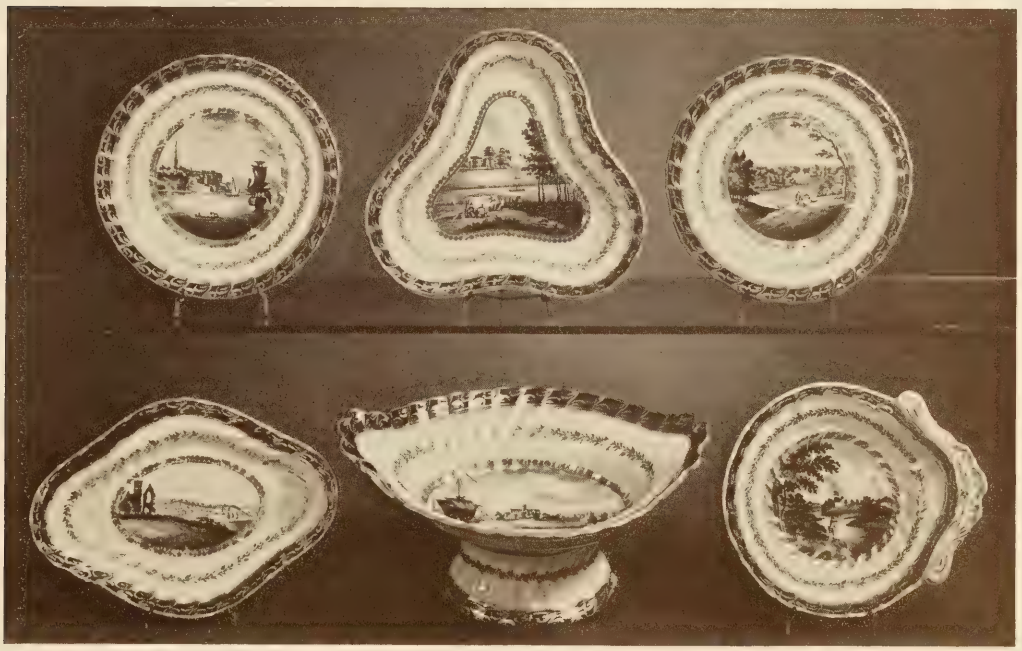
246. Fifteen Oriental Lowestoft Porcelain Plates *Circa* 1810
Comprising two shallow bowls, four soup plates, and nine dinner plates. Enameled in the *famille rose* colors with scenes of Chinese daily life, the sapphire blue rims with tiny sanguine landscape reserves. Some chips. [Lot.]
From Gilman, Collamore & Co., New York

247. Twenty-four Royal Sèvres Decorated Porcelain Dessert Plates
Dated 1824-33
Apricot border with gilded vine rim, the *cavetto* interestingly painted with various decorative devices representing fruits, cheese, jams, and other edibles. One repaired.
Diameter, 9¾ inches
From Gilman, Collamore & Co., New York

248. Important Worcester Decorated Porcelain Dessert Service *Circa* 1760
Comprising: oval compotier, four diamond-shaped dishes, four shell-shaped bowls, a trefoil bowl, two round bowls, and sixteen plates. Spirally fluted, in white porcelain beautifully decorated in sepia with views of Worcestershire, the sapphire blue borders ornamented with gilded leaf scrolls. Some imperfect. [Lot.]
From Gilman, Collamore & Co., New York

[See illustration of part]

249. Vienna Decorated Gros Bleu Porcelain Vase, Mounted in Bronze Doré
Ovoid vase decorated with dancing nymphs in landscape, and a mythological scene, signed L. Knoeller; two gilded loop handles surmounted by winged female busts; on octagonal plinth. *Height, 29 inches*



[Numbers 245 (at top) and 248]

250. Pair Empire Paris Decorated Porcelain Urns *Circa* 1810
Ovoid urn with two gilded caryatid bust handles; glazed *rose Pompadour* with gilded decoration, and with two painted reserves of formal palace landscapes with flowering shrubs; on round foot and square base. *Height,* 19 *inches*

[See illustration opposite page 58]

251. Wedgwood Black and White Jasper Bas Relief *Circa* 1790
Modeled with figures of nude Bacchic putti with baskets of grapes and pomegranates, one holding a wreath, another a ewer, within a frame of honeysuckle.
Height, 6 *inches; length,* 18¼ *inches*

LACES AND LINENS

252. Burano Lace Square Medallion
Worked with a circular medallion portrait of Pope Gregory the Great, bordered with Renaissance scrollings. 9 *inches square*

253. Four Lace and Embroidery Boudoir Cushions
Down cushions of assorted sizes, with covers of drawn-work with embroidery, and filet lace. [Lot.]

254. Four Lace and Embroidery Boudoir Cushions
Varying shapes, with covers of filet, cut-work, and handkerchief linen finely embroidered with insignia and an allegorical scene. [Lot.]

255. Handkerchief Linen and Bruxelles Duchesse Lace Luncheon Set
Comprising: square centre cloth, twelve place doilies, and twelve round doilies; of hand-spun linen bordered with fine Duchesse lace patterned with floral scrollings, the cloth with band of insertion. [Lot.] *Centrepiece,* 43 *inches square*

256. Twelve Burano Lace Medallions
Oval medallions of Burano *point de Venise* depicting repeating compositions of romantic couples, joined by *brides picotées* to a rococo edging.
Length of each, 15 *inches; width,* 10 *inches*

257. Twelve Burano Lace Medallions
Similar to the preceding.

258. Twelve Burano Lace Medallions
Similar to the preceding.

259. Twelve Burano Lace Medallions
Similar to the preceding.

260. Twelve Burano Lace Medallions
Similar to the preceding.

261. Fifteen Burano Lace Medallions
Similar to the preceding.

262. Appenzell Embroidered Batiste Circular Cover and Panel
Cover worked with four interiors with scenes from a historical romance, disposed upon a cross; and square panel with a medallion of figures in a formal park within a rococo border. *Widths, 37 and 28 inches*

263. Twelve Fine Fil Tiré Linen Dinner Napkins
Square napkin, worked with a mosaic border enclosing a large diamond-shaped medallion of a mythological scene; embroidered with monogram. *30 inches square*

264. Twelve Fine Fil Tiré Linen Dinner Napkins
Similar to the preceding. *30 inches square*

265. Twelve Fine Fil Tiré Linen Dinner Napkins
Similar to the preceding. *30 inches square*

266. Burano Lace Panel
Worked with figures of cherubs harvesting grapes in a vineyard, with ladder and wine press, in heavy ivory lace *à relief*. *Length, 55 inches; width, 14½ inches*

267. Point de Milan Lace Cover *Late XVII Century*
Elegant symmetrical design of boldly scrolling branches of lilies and honeysuckle in a flat technique, linked up by a loose *réseau*. *Length, 37 inches; width, 36 inches*

268. Napoleonic Point de Venise à Relief Lace Panel
Worked with a medallion portrait of Napoleon flanked by six small panels with a B, eagle, lyre, and other Napoleonic emblems, surrounded by an Empire border of floral scrollings. *Length, 54 inches; width, 20 inches*

269. Burano Point de France Lace Panel
Depicting the entry of Isabella of Bavaria into Paris in 1385, followed by maidens on palfreys; she is met by a knight and attendants sallying from the gate. *Fleurdelisé* border. *Length, 55 inches; width, 17 inches*

270. Venetian Reticella Lace Table Cover *XVII Century*
Beautifully worked in a Moresque tile design, developing twenty-five squares with characteristic rosette patterns within a border *à jour* of wheel rosettes, with delicate edging.
40 inches square

271. Burano Lace Panel
Worked *à relief* with figures of two mediaeval knights and smaller pastoral figures, watching a combat between S. George and the dragon, and linked up by coarse *brides picotées.* *Length, 54 inches; width, 20½ inches*

272. Point Plat de Venise and Vermicelli Lace Panel *XVIII Century*
Centre with design of boldly voluted branches of lilies linked up by *brides,* within a lace border with vermiculate pattern. *Length, 51 inches; width, 20 inches*

273. Burano Lace Panel *Romanesque Style*
Worked with a Tree of Jesse with figures of monarchs amid the scrolling branches, in heavy ivory lace *à relief,* joined by *brides picotées.* *Length, 59 inches; width, 19 inches*

274. Cut-work Linen and Point Plat Lace Cover *XVII Century*
Narrow lace centre panel patterned with curving ivory branches in *point plat de Venise,* joined by scanty *brides;* within *punto tirato* linen borders with geometrical design.
Length, 5 feet 2 inches; width, 25 inches

275. Burano and Eighteenth Century Point de Flandre Lace Table Cloth
Burano version of French needle lace depicting hunting scenes, courtiers, banquets, and pastorals; joined by bands and flounced edging of antique *point de Flandre,* with rococo floral design. *Length, 5 feet 11 inches; width, 45 inches*

[See illustration]

276. Genoese and Venetian Reticella Lace Table Cover *XVII Century*
Centre panel with bold *toilé* of scrolling branches of lilies and foliage, without *brides,* in flat technique; deep scalloped border of *reticella,* patterned with a double row of wheel rosettes. *Length, 6 feet 2 inches; width, 27 inches*

277. Point de Milan et de Venise Lace Cover *XVII-XVIII Century*
Centred with a circular medallion within a pointed oval and double border, composed of various sections of fine antique laces with floral designs, including examples of *point de Milan, point de Paris,* Binche, and other laces, with a Venise floral centrepiece and *point de Milan* edging. *Length, 5 feet 4 inches; width, 25 inches*

[Number 275]

278. Cut-work Linen Luncheon Cloth Inset with Filet Medallions
Divided into squares, slashed and worked with cut-work rosette ornaments finished with embroidery; inset with filet lace squares developing birds, animal and human figures, and shrubs; vandyked darned filet edging. *7 feet square*

279. Fine Damask Linen and Burano Point de Venise Lace Banqueting Cloth
Heavy linen cloth, centred with an oblong panel, outlined by insertion of Burano *point de Venise* lace patterned with floral scrollings, enclosing at either end a lace monogram. *Length, 21 feet; width, 9 feet 3 inches*

280. Fine Damask Linen and Burano Point de Venise Lace Banqueting Cloth
To match the preceding. *Length, 21 feet 8 inches; width, 8 feet 10 inches*

281. Twenty-four Fine Damask Linen and Burano Point de Venise Lace Napkins
To match the preceding.

282. Linen Damask Banqueting Cloth and Twelve Napkins
Design of borders of interlacing leaf scrollings and ribbon motives; embroidered monograms. [Lot.] *Length of cloth, 10 feet 10 inches; width, 7 feet 8 inches*

283. Linen Damask Banqueting Cloth and Twelve Napkins
Design of plain border band with cabling; hemstitched; embroidered monograms. [Lot.] *Length of cloth, 13 feet 9 inches; width, 7 feet 6 inches*

284. Linen Damask Banqueting Cloth and Twelve Napkins
Design of plain band borders; embroidered monograms. [Lot.] *Length of cloth, 11 feet 2 inches; width, 8 feet*

285. Linen Damask Banqueting Cloth and Twelve Napkins
Similar to the preceding, but longer; embroidered monograms. *Length of cloth, 13 feet 3 inches; width, 7 feet 6 inches*

286. Linen Damask Banqueting Cloth and Twelve Napkins
Design of key fret medallion in the Empire style and plain ribbon border; hemstitched; embroidered monograms. [Lot.] *Length of cloth, 12 feet 6 inches; width, 7 feet 6 inches*

287. LINEN DAMASK BANQUETING CLOTH AND TWELVE NAPKINS
Empire design of anthemion medallions and floral swags, between borders of *rinceaux;* embroidered monograms. [Lot.] *Length of cloth,* 13 *feet* 10 *inches; width,* 7 *feet* 6 *inches*

288. LINEN DAMASK BANQUETING CLOTH AND TWELVE NAPKINS
Louis XVI design of floral festoons and bowknotted medallions of roses; hemstitched; embroidered monograms. [Lot.] *Length of cloth,* 12 *feet* 2 *inches; width,* 7 *feet* 6 *inches*

289. LINEN DAMASK BANQUETING CLOTH AND TWELVE NAPKINS
Design of borders of *rinceaux* terminating in lilies and festooned with drapery; embroidered monograms. [Lot.] *Length of cloth,* 11 *feet* 2 *inches; width,* 7 *feet* 6 *inches*

290. LINEN DAMASK LUNCHEON CLOTH AND TWELVE NAPKINS
Design of trailing ribbons interlacing with Empire leaf *rinceaux,* between borders of bay leaves; embroidered monograms. [Lot.]
Length of cloth, 7 *feet* 6 *inches; width,* 7 *feet* 1 *inch*

291. LINEN DAMASK LUNCHEON CLOTH AND TWELVE NAPKINS
Régence design of shell cartouches and interlacing and scrolling leafy branches; embroidered monograms. [Lot.] *Length of cloth,* 7 *feet* 8 *inches; width,* 7 *feet* 7 *inches*

292. LINEN DAMASK LUNCHEON CLOTH AND TWELVE NAPKINS
Design of a garland and festoon borders of roses; embroidered monograms. [Lot.]
Length of cloth, 7 *feet* 6 *inches; width,* 7 *feet* 4 *inches*

293. LINEN DAMASK LUNCHEON CLOTH AND TWELVE NAPKINS
Design of floral sprays within a plain border embellished with pond-lily leaves; embroidered monograms. [Lot.] *Length of cloth,* 7 *feet* 6 *inches; width,* 7 *feet* 5 *inches*

294. LINEN DAMASK LUNCHEON CLOTH AND TWELVE NAPKINS
Empire floral design with leaf-scroll border; embroidered monograms. [Lot.]
Length of cloth, 8 *feet* 2 *inches; width,* 7 *feet* 10 *inches*

295. Cut-work Linen Table Cloth in the Persian Taste
Worked with branches of foliage and peony blossoms, interspersed with figures of tigers, birds, and embroidered palmettes; broad border of palmettes and peony shrubs, the linen *entredeux* with inscriptions from the Koran. *Length, 9 feet 2 inches; width, 8 feet 8 inches*

[See illustration]

296. Pair Embroidered Cut-work Linen Sheets with Pillow Cases
Worked with borders of fern-leaf embroidery with small squares of cut-work; fine embroidery and cut-work monograms. [Lot.]
Length of sheet, 13 feet 2 inches; width, 8 feet 6 inches

297. Pair Embroidered Cut-work Linen Sheets with Pillow Cases
Similar to the preceding, with variations in the embroidery and cut-work. [Lot.]
Length of sheet, 13 feet 2 inches; width, 8 feet 6 inches

298. Pair Embroidered Cut-work Linen Sheets with Pillow Cases
Similar to the preceding, with variations in the embroidery and cut-work. [Lot.]
Length of sheet, 13 feet 2 inches; width, 8 feet 6 inches

299. Two Embroidered Cut-work Linen Sheets with Pillow Cases
Similar to the preceding, one of identical pattern, the other with reticella *entredeux* and edging. [Lot.] *Length of sheet, 13 feet 6 inches; width, 7 feet 8 inches*

300. Two Embroidered Cut-work Linen Sheets with Pillow Cases
Similar to the preceding, with variations in the embroidery and cut-work; not an exact pair. [Lot.] *Length of sheet, 12 feet 9 inches; width, 7 feet 9 inches*

301. Italian Cut-work Linen and Lace Table Cover *XVIII Century*
Patterned with squares of linen cut in a design of quatrefoil floral motives, alternating with squares of drawn lace with a geometrical tile pattern.
Length, 8 feet 3 inches; width, 6 feet

302. Point de Milan Lace and Linen Armorial Banqueting Cover
XVII-XVIII Century
Inset with a long panel of *point de Milan,* developing symmetrically scrolling and interlacing branches of foliage centring the escutcheon of a bishop, in an irregular *réseau* of great beauty; surrounded by a composed border made up of linen and fragments of antique laces, worked by insertion into a Renaissance design of bold volutes of leafage and blossoms. *Length, 13 feet 2 inches; width, 45 inches*

[Number 295]

303. Flemish Duchesse Lace Coverlet
Design of large leaf palmettes and leafy shrubs radiating from the centre and iris stems from the corners, joined by coarse *brides* and emphasized by raised *cordonnets*.
Length, 7 feet 8 inches; width, 6 feet 4 inches

304. Pair Embroidered Linen Sheets with Pillow Cases
Double hemstitched border embroidered with a recurrent design of sprigs of thistles, and with fine embroidered monograms. [Lot.]
Length of sheet, 13 feet; width, 8 feet 6 inches

305. Pair Embroidered Linen Sheets with Pillow Cases
Similar to the preceding, with variations in the floral embroidery. [Lot.]
Length of sheet, 13 feet 4 inches; width, 8 feet 7 inches

306. Pair Embroidered Linen Sheets with Pillow Cases
Similar to the preceding, with variations in the floral embroidery. [Lot.]
Length of sheet, 13 feet 2 inches; width, 8 feet 6 inches

307. Venetian Lace Table Cloth and Twelve Napkins
Design of scrolling and voluted branches supporting lotus buds, figures of huntsmen, animals, mermen, and birds, the branches springing from a vase at centre held by a telamon figure; scroll border of wreaths and grotesque figures with medallion heads at the corners. With twelve damask and lace napkins to match, with lace monograms. [Lot.]
Length, 7 feet; width, 6 feet 8 inches

308. Burano Point de France Lace Luncheon Set
Comprising: runner, three dozen place doilies, and three dozen round doilies; patterned with leaf and tree design interspersed with birds, and inset with medallions depicting the *châteaux* of the Loire. [Lot.] *Length of runner, 7 feet; width, 2 feet 7 inches*

309. Filet Lace Coverlet *Renaissance Style*
Cover of fine antique filet, developing a symmetrical Renaissance design of widely spreading and scrolling branches interspersed with figures of wild animals—tigers, leopards, rams, and others—and with birds, Raphaelesque grotesques, and other figures; the border with a running design of scrollings embellished with animal figures and men-at-arms, and at the corners, portrait busts. *Length, 7 feet 4 inches; width, 6 feet 3 inches*

[See illustration]

[Number 309]

310. Cut-work Linen Luncheon Cloth
Patterned with squares cut with small quincunxes and with floral rosettes at the intersections; the squares picked out with hemstitching.
Length, 11 feet 2 inches; width, 7 feet 8 inches

311. Pair Hemstitched Linen Sheets with Pillow Cases
Plain linen, with double hemstitched borders and embroidered monograms. [Lot.]
Length of sheet, 13 feet 2 inches; width, 8 feet 6 inches

312. Pair Hemstitched Linen Sheets with Pillow Cases
Similar to the preceding, with variations in the hemstitching. [Lot.]
Length of sheet, 13 feet 2 inches; width, 8 feet 6 inches

313. Pair Hemstitched Linen Sheets with Pillow Cases
Similar to the preceding, with variations in the hemstitching. [Lot.]
Length of sheet, 13 feet 4 inches; width, 8 feet 7 inches

314. Italian Darned Lace Bedspread and Two Bolster Covers
Patterned with rosettes and striped borders, and a diamond medallion. [Lot.]
Length of spread, 6 feet 10 inches; width, 6 feet 4 inches

315. Appliqué-embroidered Gauze Bedspread and Two Bolster Covers
Net gauze appliqué with medallion, spandrel motives and border of leaf and floral vines. [Lot.] *Length of spread, 7 feet 9 inches; width, 6 feet 9 inches*

FRENCH, ITALIAN, AND DUTCH FURNITURE AND DECORATIONS

316. Directoire Decorated Tole Tea Caddy *French, circa 1800*
Quadrilateral box with two gilded griffin handles, on four paw feet; *semé* with gold stars on a black ground; the cover with pineapple finial. *Height, 8 inches*

317. Pair Directoire Decorated Tole Covered Urns *French, circa 1795*
Two-handled boat-shaped bowl, on oblong foot; decorated with bands of floral ornament in gold on a black ground; cover with tiny bronze urn finial. *Height, 8¼ inches*

318. Pair Empire Bronze Doré Chenets *French, XIX Century*
Formed as sphinxes surmounting shaped oblong plinth, with beaded molding and baluster feet. *Height, 17 inches; length, 19 inches*

319. WHITE MARBLE AND BRONZE DORÉ TABLE LAMP *Louis XVI Style*
Fitted for three electric lights. No shade. *Height, 27 inches*

320. EMPIRE BRONZE AND BRONZE DORÉ CLOCK *French, XIX Century*
Composed of an oblong plinth which contains the movement, surmounted by a group depicting Napoleon wounded in the foot. *Height, 24 inches; width, 17 inches*

321. DIRECTOIRE BLACK MARBLE AND BRONZE DORÉ CLOCK *French, circa 1800*
The drum-shaped movement surmounted by the figures of Venus and Cupid, elaborately mounted in *bronze doré*. *Height, 26 inches; width, 17 inches*

322. BRONZE BUST OF EMPEROR NAPOLEON I *R. Colombo, Italian: XIX Century*
Depicting the emperor in military coat and cocked hat, an Imperial eagle at the base. Signed and dated 1885, and with the stamp of the *fondeurs;* surmounting shaped plinth of *griotte* marble. *Height of plinth, 26½ inches*

[See illustration facing page 62]

323. BRONZE STATUETTE OF EROS *Adolphe Itasse, French: 1830-1893*
Nude winged boy, a quiver of arrows slung across his back. Signed. *Height, 31 inches*

324. PAIR BRONZE DORÉ AND CRYSTAL GIRANDOLES *Louis XVI Style*
Wired for six electric candle lights and hung with festoons and pear-shaped drops of faceted crystals. *Height, 32 inches*

325. ROSSO ANTICO MARBLE AND BRONZE DORÉ JARDINIÈRE *French, Early XIX Century*
Oblong plinth-shaped, *plaqué* with *bronze doré* mounts.
Height, 9 inches; length, 15 inches

326. PAIR EMPIRE MALACHITE AND BRONZE DORÉ CANDELABRA *French, Early XIX Century*
Columnar shaft of green malachite, on chiseled *bronze doré* tripod and triangular plinth base *plaqué* with green malachite; emerging from the top are cornucopia branches for six lights, fitted for electricity. *Height, 35 inches*
From Syrie Maugham, Inc., Chicago

327. EMPIRE GREEN AND GOLD METAL JARDINIÈRE *French, Early XIX Century*
Oblong, decorated in relief with the Imperial eagle and laurel wreath, on chimera-form feet. *Length, 23 inches*

328. PAIR WROUGHT IRON AND BRASS FIREDOGS *Flemish XVI Century Style*
Massive iron pillar on scroll base, with brass ball top. *Height, 45 inches*

329. Pair Wrought Iron and Brass Firedogs *Flemish XVI Century Style*
Massive iron shaft on scroll base, with brass finials. *Height, 44 inches*

330. Pair Bronze Firedogs *Florentine XVI Century Style*
Embellished with figures of putti and herms, grotesques, and cartouches.
Height, 41 inches

331. William and Mary Walnut and Needlepoint Stool
Oblong top covered in needlepoint, trimmed with silk fringe; on baluster-turned walnut legs with saltire stretcher. *Width, 17 inches*

332. Pair Bronze-mounted Acajou Coffee Tables *Louis XVI Style*
Circular top of brocatelle marble, with bronze gallery, on fluted pedestal and tripod.
Height, 20 inches; diameter, 12 inches

333. Empire Acajou Stool, Mounted in Bronze Doré *French, XIX Century*
Square, on four supports composed of winged griffins terminating in claw foot, in gilded bronze; the slip top in silk cut velvet of later date. *Width, 18 inches*

334. Empire Acajou and Petit Point Banquette, Mounted in Bronze Doré
French, XIX Century
Oblong bench on four supports composed of winged eagle heads terminating in claw feet, the cushion slip top covered in *petit point* designed with a bouquet of blossoms in pastel colors. *Length, 31 inches*

335. Louis XIII Turned Walnut Stool *French, XVII Century*
Oblong top in antique crimson silk damask; walnut turned legs and stretchers, partly restored. *Width, 19 inches*

336. Two Bronze-mounted Occasional Tables *French, XIX Century*
Louis XVI and Empire styles. With bronze-galleried circular tops and shaped supports.
Diameter, about 14 and 10 inches

337. Empire Green and Gold Laqué Banquette *Italian, Early XIX Century*
Square top in antique amber velours, on X-shaped supports carved with eagle heads.
Width, 22 inches

338. Empire White and Gold Laqué Window Bench *French, Early XIX Century*
Tribune-shaped, the cushioned top covered in soft rose lampas of the period considerably worn, the X-shaped frame lacquered white and gold. *Length, 36 inches*
From Syrie Maugham, Inc., Chicago

[NUMBER 339]

339. PAIR EMPIRE ACAJOU AND AUBUSSON TAPESTRY FAUTEUILS MOUNTED IN BRONZE DORÉ *French, circa* 1810

Armchair of pure classic form, the square back and seat covered in Aubusson silk-woven tapestry of the period designed with bouquets of flowers in circular medallions in a maroon ground. Swan-pattern arms and tapered round supports enriched with gilded bronze mounts.

[See illustration]

340. TWO EMPIRE STOOLS IN GREEN SILK BROCATELLE

With plain and curved X-shaped supports, one with cushioned oblong top, another smaller. [Lot.] *Widths,* 20 *and* 26 *inches*

341. Directoire Blue and Gold Wall Mirror *French, Late XVIII Century*
Rectangular molded frame, painted with formal arabesques and figural ornament in blue and gold, with the initials A M at the bottom; contemporary glass.
Height, 44 inches; width, 27 inches

342. Empire Bronze-mounted Acajou Guéridon *French, XIX Century*
Circular top covered with *griotte* marble slab, on female caryatid supports.
Height, 31 inches; diameter, 23 inches

343. Two Spindled Walnut Monastery Chairs *North Italian, XVII Century*
Frame carved with scale ornament; solid seat.

344. Four Empire Amboyna Wood Occasional Chairs *French, XIX Century*
Small chair with square back and columnar front supports, enriched with gilded bronze mounts. Seat in silk brocatelle.

345. Louis XVI Tulipwood Marqueterie Semicircular Commode Mounted in Bronze Doré
Segmental, the front with two doors enclosing three drawers. Inlaid with fleurette *marqueterie*. Mottled yellow marble top. *Height, 33 inches; width, 31 inches*

346. Carved Oak and Ruby Silk Velvet Bench *Louis XIII Style*
Oblong top in worn antique ruby silk velvet trimmed with silk fringe. Carved and turned legs and stretchers. *Length, 36 inches*

347. Parcel-gilded Mahogany Overmantel Mirror *Georgian Style*
Three-panel mirror, crested by a gilded urn. *Height, 36 inches; length, 59 inches*

348. Carved and Gilded Side Chair in Antique Brocade *Louis XV Style*
Shaped back and seat in seventeenth century rose silk and silver brocade.

349. Gray Laqué Marquise in Rose Velours *Louis XV Style*
With loose cushion. *Width, 31 inches*

350. Pair Carved and Polychromed Wood Relief Panels *Italian, XVI Century*
Reredos panels representing an angel and a female saint in high relief. Polychromed, against a gold background. *Height, 40 inches; width, 32 inches*

351. Régence Carved and Gilded Banquette in Crimson Silk Velours
Oblong top upholstered and covered in silk velours, the shaped frieze and cabriole supports elaborately carved with mascarons, foliage, and anthemia. *Length, 43 inches*

352. Louis XVI Carved and Gilded Console Table
Southern French, Late XVIII Century
Half-round table on four tapered and fluted supports. Glass-covered decorated top. Imperfect. *Height, 32 inches; length, 36 inches*

353. Empire Carved and Gilded Bench in Ruby Silk Velvet
Southern French, Early XIX Century
The supports carved in high relief with putti and swans and terminating in lion's paws. Cushioned back and seat in contemporary ruby silk velvet enriched with gold galloon.
Length, 6 feet 8 inches
From Syrie Maugham, Inc., Chicago

354. Louis XVI Inlaid Tulipwood Commode, Mounted in Bronze Doré
Rectangular three-drawer commode veneered and inlaid with matched tulipwood with borders of kingwood. Gilded bronze mounts; gray Ste Anne marble top.
Height, 34 inches; length, 49 inches

355. Empire Bronze and Bronze Doré Vitrine *French, Early XIX Century*
For displaying bibelots or jewelry. Glazed oblong top in chiseled *bronze doré* moldings, on shaped supports wrought as winged female caryatids. Underneath, a basket to hold *jardinière*. *Height, 35 inches; width, 25 inches*

356. Directoire Inlaid Tulipwood Guéridon
Small table with circular top and undershelf. One drawer. Inlaid in trellis design.
Height, 28 inches; diameter, 13 inches

357. Louis Philippe Decorated Ivory Laqué Vitrine, Mounted with Painted Porcelain Miniatures *French, XIX Century*
Wall cabinet, with glass front, sides, and three shelves; silk-lined interior. Enriched with painted porcelain miniatures of famous beauties of the French court, the lower door panel with eight-inch miniature of Marie Antoinette, and corner vignettes; gilded bronze mounts. *Height, 5 feet; width, 27 inches*

358. Louis XVI Carved and Gilded Oval Wall Mirror
Oval frame, with ribbon knot crest. *Height, 36 inches; length, 40 inches*

359. Directoire Bronze and Bronze Doré Centre Table *French, circa* 1800

In the Grecian style, the oblong top lacquered to simulate lapis lazuli and framed in *bronze doré* moldings with applied oak leaf in low relief. Four square columnar legs, with classic profiles in relief on the dies. *Height,* 32½ *inches; length,* 43 *inches*

[See illustration]

360. Directoire Carved and Gilded Pier Table *French, Late XVIII Century*

Rectangular, on four fluted tapering round legs, the frieze carved with leaf volutes flanking urn and swan motive. Top covered with slab of figured marble veneer.

Height, 37 *inches; length,* 5 *feet* 2 *inches*

361. Four Empire Carved Acajou Chairs, Mounted in Bronze Doré

French, XIX Century

Armchair and three side chairs, varying in design. Back and seat covered in striped yellow and mauve silk. Gilded bronze mounts. [Lot.]

362. Louis XVI Gray and Gold Painted and Carved Pier Mirror

French, XVIII Century

Rectangular mirror glass in two sections, framed in carved gilded moldings, and crested by a festooned urn. *Height,* 5 *feet* 7 *inches; width,* 31 *inches*

363. Louis XVI Green and Gold Painted and Carved Pier Mirror

French, XVIII Century

Narrow upright panel, the cresting above the mirror glass embellished with carved husk festoons and flowers in relief. *Height,* 6 *feet; width,* 19 *inches*

364. Louis Philippe Carved, Painted, and Gilded Grecian Harp

French, XIX Century

Richly carved in the rococo taste with flowers, foliage, and scrolls. Needs reconditioning.

Height, 5 *feet* 5 *inches*

[Numbers 250 and 359]

365. Early Georgian Finely Carved and Gilded Wall Mirror
English, Early XVIII Century
Cartouche-shaped pine frame, richly carved with acanthus, shells, and stalactite motives, the shaped crest surmounted by an acanthus cartouche. Retains old gilding; glass of later date. *Height, 6 feet; width, 41 inches*
From Syrie Maugham, Inc., Chicago
[See illustration]

366. Empire Bronze-mounted Acajou Coiffeuse *French, XIX Century*
Small rectangular table with hinged and mirrored top, fitted frame, and curved X-shaped supports. *Width, 19 inches*

367. Two Early Georgian Carved and Gilded Oval Mirrors
English, Early XVIII Century
Almost a pair, the frames carved in high relief with a wreath of acanthus and flowers, coated with gesso and gilded. Old beveled glass plates.
Height, 37 inches; width, 31 inches
From Syrie Maugham, Inc., Chicago

368. Pair Louis XV Ivory Laqué Marquises *French, XIX Century*
Low-seated armchair, molded and voluted frame. Covered in plain linen. Loose cushion.
Width, 28 inches

369. Louis XVI White and Gold Laqué Console
Segmental top of old Siena marble inlaid with husk festoons, urns, and sunburst motive.
Height, 31 inches; length, 33 inches

370. Mahogany Boudoir Grand Piano *Steinway & Sons, New York*
Good model, in fine mahogany case; serial No. 81440.

371. Empire Acajou Suite of Three Armchairs and Two Side Chairs Mounted in Bronze Doré *French, XIX Century*
The armchair with slightly canted rectangular back and wide seat in figured green silk of the period, the arms resting on gilded bronze winged sphinxes, the front supports composed of winged griffins terminating in a lion's paw. The two side chairs *en suite*. One armchair covered in machine tapestry of later date. [Lot.]

372. Pair Walnut and Crimson Damask Wing Chairs *Queen Anne Style*
Covered in rose crimson damask with silk tasseled fringe. Walnut cabriole legs. Loose cushion.

[Number 365]

373. Queen Anne Wing Chair in Yellow Silk Damask
Upholstered and covered in antique yellow silk damask. Ivory *laqué* cabriole legs.

374. Small Colonial Wing Chair in Turquoise Silk Damask
Trimmed with yellow silk fringe; plain maple frame.
From Syrie Maugham, Inc., Chicago

375. Empire Acajou Writing Table, Magnificently Mounted in Bronze Doré
French, Early XIX Century
Rectangular top lined with contemporary bullion-appliqué green velvet, a long drawer in the frieze lined with green leather and fitted with ebony compartments for writing accessories; each pedestal contains a cupboard, and at either end is a draw-out shelf, also lined in green leather. Fine mounts in gilded bronze composed of winged figures of Victory in panels, laurel sprays, griffins, medallions, and paterae, at either corner a caryatid formed as a head of a bearded man, which terminates in a lion's claw.
Height, 35½ inches; length, 6 feet 8 inches

[See illustration]

376. Three Louis XVI Carved and Gilded Pier Mirrors, with Inserted Pastel Portraits
Tall narrow mirror, the frame carved with beading and leaf ornament; the upper part frames pastel portraits of famous French beauties.
Height, 7 feet 1 inch; width, 22 inches

377. Empire Bronze-mounted Acajou Console *French, XIX Century*
With *brêche* marble top, and one drawer. *Height, 34 inches; length, 38 inches*

378. Pair Carved Walnut and Mauve Velours Easy Chairs
Upholstered and covered in mauve silk cut velours, on short cabriole legs; loose cushion.

379. Empire Dressing Table, and a Jardinière Stand *French, XIX Century*
Dressing table with marble slab and oval mirror; *jardinière* stand with swan-pattern supports. [Lot.]

380. Empire Acajou Long-case Clock, Mounted in Bronze Doré
French, XIX Century
In two parts. The case richly mounted, the hood surmounted by a spread eagle.
Height, 9 feet 3 inches

[Numbers 322 and 375]

381. Louis XVI Green and Gold Painted and Carved Trumeau

French, XVIII Century

The rectangular mirror glass in two sections, set into molded panel, above which is a carved group of musical trophies in relief on a pale green ground.

Height, 6 feet 9 inches; width, 38 inches

382. Louis XVI Gray and Gold Painted and Carved Overmantel Mirror

French, XVIII Century

Horizontal mirror, the frame embellished with carved flower sprays and cartouches; old beveled glass. *Height, 31 inches; length, 59 inches*

383. Louis XVI Elaborately Mounted Acajou Bureau du Roi

After Jean Henri Riesener *French, XIX Century*

Magnificent writing *bureau,* the revolving *cylindre* front enclosing drawers and pigeonholes, three drawers in the apron and three in the frieze. All sides richly mounted in gilded bronze consisting of panels of leaf swags, groups of trophies, urns of flowers, acanthus leaves, and grapevine, the top bordered by a pierced scroll gallery. A pull-out shelf at either end. The bureau is illuminated by a cluster of candle sconces at either end.

Height, 53 inches; length, 57 inches

[See illustration]

384. Louis XV Elaborately Mounted Rosewood Writing Table

After Charles Cressent *French, XIX Century*

Shaped oblong top lined with dark leather and framed in *bronze doré* molding. At one side is a drawer flanked by two doors enclosing four drawers. Rich mounts all around in gilded bronze, composed of flower festoons, medallions of figures, scrolls and acanthus sprays, and medals of Roman emperors. The four supports are gilded bronze ram's masks and scrolls. *Height, 33 inches; length, 5 feet 6 inches*

385. Louis XV Elaborately Mounted Rosewood Commode

After Charles Cressent *French, XIX Century*

Shaped front with two doors enclosing shelves, the elaborate gilded bronze mounts of similar design to those of the preceding table. Molded *rosso antico* marble top.

Height, 36 inches; length, 5 feet 8 inches

From Nachemsohn (of London), Chicago

[Number 383]

386. Walnut and Appliqué Red Velvet Armchair *Italian Baroque*
Rectangular back and seat covered with panels of seventeenth century red velvet, enriched with yellow silk appliqué embroidery.

387. Louis XIII Carved Oak Settee in Flemish Renaissance Tapestry
The rectangular back and seat covered in late sixteenth century tapestry designed with allegorical figures, flowers, and animals in borders of grotesques. Carved and turned oak frame of later date. *Length, 47 inches*

388. Louis XIII Carved Oak Settee in Flemish Renaissance Tapestry
Matching the preceding. *Length, 47 inches*

389. Pair Louis XIII Carved Oak Armchairs in Flemish Renaissance Tapestry
En suite with the preceding; the rectangular back and seat in late sixteenth century tapestry designed with allegorical figures, flowers, and urns. Carved and turned oak frame of later date.
[See illustration]

390. Three Louis XIII Turned Oak Side Chairs in Flemish Renaissance Tapestry
En suite with the preceding; the rectanglar back and seat in late sixteenth century tapestry designed with allegorical figures, flowers, and urns. Turned oak frame of later date.

391. Elaborately Carved Walnut Cabinet *Flemish, XVII Century*
Small rectangular cupboard with drawer and door. Carved with allegorical figures, masks, and cartouches. On lion-paw feet. *Height, 34 inches; width, 32 inches*

[Number 389]

392. Elaborately Carved Walnut Cabinet *Flemish, XVII Century*
Somewhat similar to the preceding. *Height, 35 inches; width, 28 inches*

393. Carved Walnut Prie-dieu *Italian, XVII Century*
With paneled front, two drawers, and hinged kneeling platform.
Height, 26 inches; width, 25 inches

394. Pair Walnut and Crimson Silk Velours State Chairs *Italian Renaissance*
Square back and seat in crimson silk velours, carved and gilded acanthus finials, scrolled arms, turned legs and stretchers.

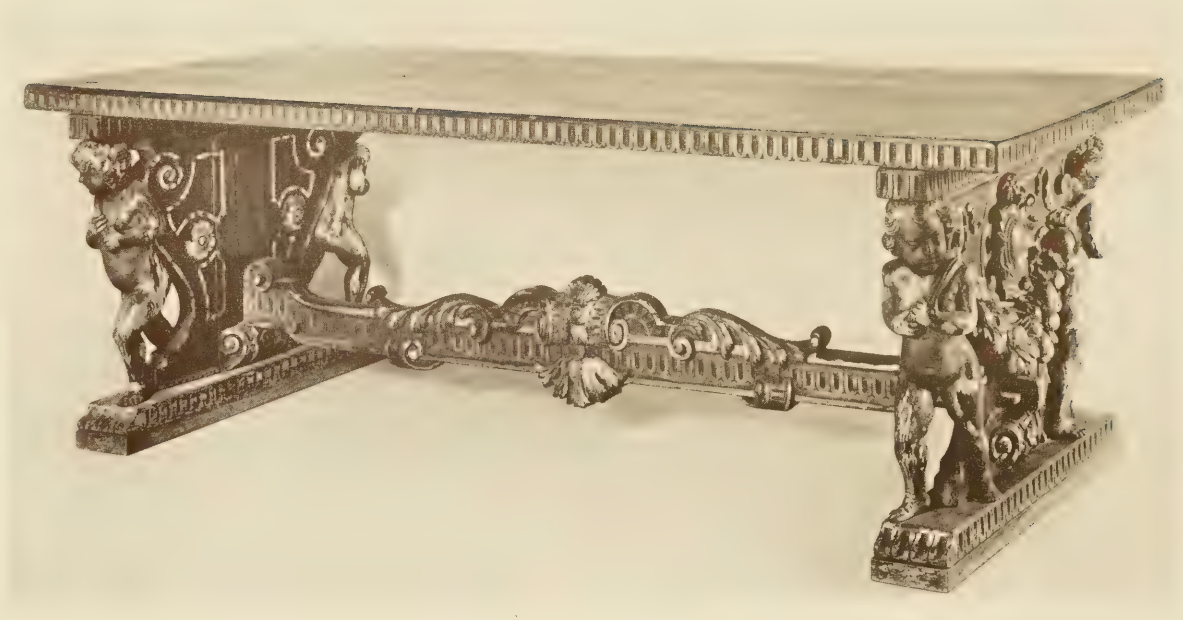
395. Pair Walnut and Crimson Silk Velours State Chairs *Italian Renaissance*
Similar to the preceding.

396. Turned Walnut Side Table *Flemish, Late XVII Century*
Oblong top with one drawer, the legs and stretchers finely turned.
Height, 29 inches; width, 29 inches

397. Intarsia Decorated Walnut Dantesque Chair *Venetian Renaissance*
Of curved X-form, with star mosaic inlay in ivory and various woods. Back and seat of crimson silk velvet.

398. Louis XIII Turned Walnut and Ivory Silk Brocatelle Settee
French, XVII Century
Arched back and seat in antique silk brocatelle; molded and curved walnut arms. Baluster-turned legs and stretchers. *Length, 6 feet*
From Syrie Maugham, Inc., Chicago

399. Sculptured and Parcel-gilded Walnut Table *Florentine Renaissance*
Massive oblong top with carved gadroon edge, on end supports carved as figures of putti flanking urns and supporting swags of fruits and flowers, in high relief; the supports braced by a medial stretcher, carved with acanthus and fluting.
Height, 31 inches; length, 7 feet 5 inches
[See illustration]



[Number 399]

400. Pair Tooled Leather and Turned Walnut Armchairs *Florentine Renaissance*
Rectangular back and seat of tooled and gilded red leather. Arms, legs, and stretchers turned in rope pattern. Bronze finials on back posts.

401. Elaborately Carved Walnut Centre Table *Tuscan Renaissance*
Octagonal top bordered with carved gadroon molding, on centre support composed of three bold volutes ending in lion's paws and carved with guilloche and acanthus.
Height, 33 inches; length, 49 inches

402. Carved Walnut Centre Table *Roman Renaissance*
Octagonal top overlapping the paneled frieze which contains a drawer, on carved bulbous pedestal and widely flaring circular base. *Height, 33 inches; length, 50 inches*

403. Carved Walnut Credenza *Italian, circa 1600*
Small wall cabinet, with two paneled doors and a drawer; carved and fluted stiles.
Height, 32 inches; width, 32 inches

404. Pair Carved Walnut Pedestal Tables *Flemish Baroque*
Octagonal top on carved pedestal and shaped base.
Height, 28 inches; width, 27 inches

405. Two Carved Walnut Pedestal Tables *Flemish Baroque*
One octagonal, one square; with carved columnar supports. *Widths, 17 and 19 inches*

406. Pair Louis XIII Turned Walnut and Crimson Velvet Armchairs
French, XVII Century
Low rectangular back and seat in worn crimson velvet of the period. The straight arms, legs, and stretchers finely turned in spool pattern.

407. Pair Louis XIII Turned Walnut and Crimson Velvet Armchairs
French, XVII Century
Somewhat similar to the preceding.

408. Richly Carved Walnut Credence *Flemish Baroque*
Rectangular cupboard enclosed by two doors, the panels and stiles elaborately carved with baroque ornamentation; two drawers below similarly carved; supported on columnar uprights and platform base. Dark patina.
Height, 4 feet 8 inches; width, 4 feet 4 inches

409. Renaissance Carved Walnut Cassapanca *Roman, XVI Century*
Paneled back and apron, hinged box seat, the stiles carved with scroll cartouches. Dark patina. *Height, 39 inches; length, 5 feet 7 inches*

410. Small Oak Table and a Child's Chair *Italian, XVII Century*
Chair with crimson damask seat, small table with drawer and marble top. [Lot.]

411. Elaborately Carved Walnut Table *Flemish, XVII Century*
Plain oblong top, four turned columnar legs and stretchers; three drawers at one side richly carved with foliage, fruits, and rosettes. *Height, 30 inches; length, 47 inches*

412. Elaborately Carved Walnut Table *Flemish, XVII Century*
Somewhat similar to the preceding. *Height, 32 inches; length, 48 inches*

413. William and Mary Wing Chair in Green Brocatelle
Canted back, wide flaring wings and arms, and loose cushion in antique green silk brocatelle, the turned legs and stretchers silvered.

414. Two Mahogany Marquetry Chairs *Dutch, Early XIX Century*
Armchair and a side chair, the seats in rose velours. In floral marquetry.

415. Mahogany Marquetry Work Table *Dutch, XIX Century*
With hinged top, fitted interior, and incurvate supports. *Width, 18 inches*

416. Two Mahogany Marquetry Armchairs *Dutch, Early XIX Century*
Seats in rose velours; inlaid with floral marquetry.

417. Mahogany Marquetry Card Table *Dutch, Early XIX Century*
Shaped top with hinged leaf; four claw-and-ball feet. Fancifully inlaid with marquetry in light woods. *Height, 28 inches; length open, 32 inches*

418. Mahogany Marquetry Bergère *Dutch, Early XIX Century*
Covered in rose velours, and inlaid with floral marquetry.

419. Mahogany Marquetry Slant-top Desk *Dutch, Early XIX Century*
Block front with four drawers, hinged slant flap above enclosing drawers and pigeon-holes; on shell-carved claw-and-ball feet. Inlaid with floral marquetry.
Height, 47 inches; width, 37 inches

420. Mahogany Marquetry Washstand *Dutch, Early XIX Century*
Small square cabinet, with hinged top and fitted interior, and rising mirror. Inlaid with floral marquetry. *Height, 32 inches; width, 18 inches*

421. Mahogany Marquetry Dressing Bureau and a Cheval Mirror
Dutch, XIX Century
With six drawers, surmounted by a rectangular swinging mirror; inlaid with floral marquetry. *Height, 7 feet 2 inches; width, 40 inches*

422. Mahogany Marquetry Writing Bureau *Dutch, XIX Century*
Five drawers in the front, above them a pull-out shelf and a superimposed cabinet of drawers and small cupboards, inlaid with foliage and urn marquetry.
Height, 50½ inches; width, 45 inches

423. Mahogany Marquetry Tall-case Clock *Dutch, circa 1800*
With ornamented dial showing phases of the moon; tall case inlaid with floral urn and bird marquetry in light woods. *Height, 8 feet 9 inches*

424. Mahogany Marquetry High-post Bedstead *Dutch, Early XIX Century*
Four sturdy high posts, the head and foot panel inlaid with foliage and urn marquetry in light woods. With silk-embroidered tester, box spring, and silk brocade hangings.
Height, 8 feet; width, 5 feet 6 inches

425. Louis Philippe Elaborately Carved and Gilded Settee in Ivory Damask
French, XIX Century
Frame elaborately carved in rococo style; upholstered and covered in figured ivory silk damask, with loose seat cushion. *Length, 5 feet 2 inches*

426. Louis Philippe Carved and Gilded Canapé in Silk Brocade
French, XIX Century
Boldly curved back, arms, and cabriole legs. Covered in ivory silk flowered brocade. Loose cushion. *Length, 49 inches*

427. Louis Philippe Elaborately Carved and Gilded Daybed in Red Silk Velours
French, XIX Century
Upholstered and covered in cut red silk velours. In poor condition.
Length, 7 feet 6 inches; width, 30 inches

428. Pair Gothic White Marble Pedestals
Slender spirally fluted shaft with leaf-carved capital, resting on four sphinxes and base.
Height, 5 feet 8 inches

429. Green Leather-covered Walnut Sofa in the William and Mary Taste
Back, seat, and arms covered in green leather; turned walnut legs and stretchers.
Length, 7 feet 6 inches

430. Green Leather-covered Walnut Armchair in the William and Mary Taste
En suite with the preceding.

431. Carved Mahogany Armchair and an Occasional Table
In Chippendale and Empire styles. [Lot.]

432. Green Leather-covered Easy Chair
On turned walnut legs and stretchers.

[END OF SECOND SESSION]

THIRD SESSION

Thursday, January 4, 1934, at 2:15 p.m.

CATALOGUE NUMBERS 433 TO 573 INCLUSIVE

MINIATURES, LACE AND PAINTED FANS GOLD BOXES AND BIBELOTS

433. THREE MINIATURES *French, XIX Century*
Two of Napoleon I in gilded bronze frames; and hand mirror inset with miniature of Madame de Maintenon. [Lot.]

434. SILVER WATCH AND SNUFF BOX *XVIII Century*
Georgian hall-marked silver watch, the movement by John Wall, London; Augsburg engraved silver snuff box, the cover mounted with a gouache miniature of a saint and an angel, and inscribed on back, *Switzerland,* 1895. [Lot.]

435. BLACK CHANTILLY LACE AND TORTOISE SHELL FAN *XIX Century*
Designed with naturalistic flowers and foliage in the rococo taste; plain tortoise shell staves. *Length,* 13½ *inches*

436. TWO LOUIS PHILIPPE CARVED IVORY AND PAINTED FANS *French, Early XIX Century*
One painted with a shepherdess and a cupid in a landscape, the other with figural vignettes and flowers; delicately pierced and carved ivory staves.
Lengths, 9½ *and* 10½ *inches*

437. LOUIS XV PAINTED BLACK CHANTILLY LACE FAN
Painted with a rococo pastoral figure subject and portrait medallions; pierced and carved horn staves. *Length,* 14 *inches*

438. LOUIS PHILIPPE SILVER AND ENAMEL BONBONNIÈRE, WITH MINIATURE
French, XIX Century
Circular box of silver decorated with arabesque ornamentation in white and gold on translucent blue enamel; the lid mounted with a painted ivory miniature of a lady in Louis Seize costume seated at an escritoire. Enamel chipped. *Diameter,* 3 *inches*

439. PAINTED IVORY MINIATURE *French, XIX Century*
Depicting a group of figures of the Court of Louis XIII in a sumptuous interior. Signed, GAUD. In brocade-lined gilded bronze frame. *Height,* 10 *inches; length,* 11 *inches*

440. Silver and Tortoise Shell Nécessaire, Said to Have Been Used by Napoleon I *French, Early XIX Century*
Tapered square case of silver overlaid with tortoise shell, fitted with four silver-handled razors, scissors, nail file, strop, and toothbrush. Case imperfect.
Height, 7½ inches; width, 3¼ inches

441. Nine Painted Ivory Miniatures in a Frame *French, XIX Century*
Portraits of famous French royal ladies and court beauties, surrounding a portrait of Louis XVI. All initialed L. G. Mounted in one plush-lined gilded frame.
Dimensions of frame: Height, 17 inches; width, 13 inches

442. Painted Ivory Miniature of Marie Antoinette *French, XIX Century*
Representing the Queen at three-quarter length in blue silk gown and feathered hat, holding a rose. Signed to the right, Harmois. Oval, in brocade-lined gilded bronze frame. *Height, 10 inches; width, 7½ inches*

443. Painted Ivory Miniature of the Princesse de Lamballe *French, XIX Century*
Represented at three-quarter length in *rose Pompadour* silk gown and feathered hat, holding a rose. Signed at lower right, Laurent. Oval, in plush-lined gilded bronze frame. *Height, 11 inches; width, 8½ inches*

444. Painted Porcelain Miniature of Napoleon I *French, XIX Century*
Depicting the Emperor at three-quarter length, standing in traditional attitude. Chiseled gilded bronze frame crested with the Imperial Eagle.
Height, 8½ inches; width, 6 inches

445. Painted Ivory Miniature of Napoleon I *Lorion, 1804*
Representing the Emperor at half-length, wearing blue and white military coat with gold epaulettes and red sash, and Orders of the Legion d'Honneur and Imperial Star. Signed at the left. Chiseled gilded bronze frame. *Height, 6½ inches; width, 5¾ inches*

446. Louis Philippe Carved Mother-of-pearl and Painted Fan *French, XIX Century*
Painted with a group of court and rustic figures in a landscape, after Jean Baptiste Huet, signed Abel Brun; the mother-of-pearl staves pierced, carved, and gilded with rococo floral ornamentation. *Length, 10½ inches*

447. Brussels Duchesse Lace and Carved Ivory Fan *XVIII Century*
Designed with a profusion of flowers, C-scrolls, and other rococo ornamentation, showing beautiful workmanship; the pierced and carved ivory staves of later date.
Length, 13 inches

At Top: Number 448
At Centre: Numbers 449 and 450
At Bottom: Number 451

448. Rosaline Point de Venice Lace and Carved Ivory Fan *French, XVIII Century*
The beautiful lace foil is of earlier date, and designed with a fine floral mesh pattern; the ivory staves and guards exquisitely pierced, carved, painted, gilded, and silvered with *chinoiseries* and medallions of flowers in a Bérainesque design. *Length, 10¾ inches*

[See illustration]

449. Directoire Carved Ivory and Painted Fan *French, Late XVIII Century*
Exquisitely painted with a group of figures seated at a table outside a *château*, the ivory staves delicately pierced, carved, and painted with flowers and vignettes.
Length, 10½ inches

[See illustration]

450. Louis Philippe Carved Mother-of-pearl and Painted Fan *French, XIX Century*
Painted with a group of figures in a landscape, the mother-of-pearl staves richly pierced and carved with rococo figures and ornamentation. *Length, 10½ inches*

[See illustration]

451. Flemish Lace and Jeweled Fan *XVIII Century*

Covered in fine antique lace depicting two peacocks amid flowers, with clear horn or tortoise shell staves and guards of later date, the front guard finely mounted with a peacock on a trailing flower vine, in rose diamonds, sapphires, platinum, and enamel.

Length, 10½ inches

[See illustration on preceding page]

452. Ivory Miniature Portrait of Napoleon I *Jean Baptiste Isabey, French:* 1767-1855

Depicting the Emperor at half-length in military white and taupe coat with gold epaulettes, and wearing the Orders of the Legion d'Honneur and Imperial Star, the head half turned to the right. Signed on the right, Isabey, and dated 1806. Oval, in gold mount finely chiseled with foliage arabesques, and bordered with blue enamel. Mounted in wood plaque. *Height, 2½ inches; width, 2 inches*

[See illustration]

453. Napoleonic Chiseled Gold Bonbonnière Set with Diamonds

French, dated 1810

Oblong box, the base and sides finely chiseled with panels of matted and acanthus ornament, and a running band of flowers and leaves in relief, in gold of three colors; the hinged lid bears in an oval medallion the script initials M L, set in diamonds, and at the four corners a large single diamond, one missing; the borders of the lid are enriched with blue enamel. Engraved on the edge and concealed when the box is closed is the legend: *Napoleon 3 Mars* 1810. *Length, 3⅜ inches; width, 2½ inches*

Note: In all probability a gift from Napoleon I to his consort, the Empress Marie Louise.

[See illustration]

454. Empire Fourteen-karat Gold and Turquoise Seal

Formed of three juxtaposed storks surmounting a pedestal and supporting a large turquoise cabochon. Engraved: *E. R. McC., Christmas,* 1904. *Height, 2⅞ inches*

455. Small Eighteen Karat Gold Table Bell *Tiffany and Co., New York*

Small hand bell in the Empire taste, with finely chiseled stem, the dome engraved with the legend: *ER from EB, Nov. 26th,* 1895. *Height, 3½ inches; diameter, 1⅞ inches*

[Numbers 452 and 453]

PRECIOUS-STONE JEWELRY

456. Emerald Bar Pin
Containing twelve genuine square-cut emeralds, matched in quality and color, and cut to match in shape and size; platinum mounting.

457. Diamond Bar Pin
Containing thirteen French cut diamonds, perfectly matched in shape and color; platinum mounting.

458. Pearl Ring
Set with one large American pearl weighing approximately 120 grains, in a plain platinum mounting. This pearl is of unusual size and very even skin.

459. Sapphire Bar Pin
Containing thirteen genuine square-cut sapphires, uniform in size and quality, surrounded by sixty-eight small square-cut diamonds; platinum mounting.

460. Ruby Bar Pin
Set with thirteen fine Oriental square-cut rubies of uniform quality, and cut to match in shape and size; platinum mounting.

461. Gold and Onyx Bracelet
Set with eighteen pieces of genuine onyx, cut to match, in a straight-line flexible gold bracelet.

462. Diamond and Ruby Ring
Containing two round diamonds and one genuine Oriental ruby; the centre diamond weighs approximately 2¼ carats. Platinum mounting.

463. Pair Pearl and Diamond Earrings
Each composed of nine round diamonds and sixteen square diamonds, in fine platinum mounting, from which is suspended a round genuine Oriental pearl weighing approximately 25 grains.

464. Straight Row Diamond Bangle Bracelet
Containing fifty-eight matched round diamonds, set in platinum mounting.

[NUMBER 465]

465. DIAMOND AND PEARL RING
Containing one emerald-cut diamond weighing approximately 5½ carats, and one fine Oriental button pearl weighing approximately 15 grains; set in a platinum ring mounting with twelve small square diamonds in the shank.

[See illustration]

466. PAIR DIAMOND EARRINGS
Each set with fifteen round diamonds and twenty-seven square diamonds, and one large pear-shaped diamond drop. Beautiful pair of earrings, made up of stones of fine quality, set in an exquisite design. Platinum mounting.

467. JADE AND AMETHYST NECKLET
Composed of uncut jade alternating with amethyst beads; small gold clasp.

468. DIAMOND BANGLE BRACELET
Set with 170 small round diamonds and five larger round diamonds; platinum mounting.

469. DIAMOND BANGLE BRACELET
Containing fifty-two matched round diamonds, set in a gold bracelet with platinum top.

470. JADE, GOLD, PEARL, AND ROSE DIAMOND NECKLACE AND PENDANT
One large jade bead encrusted with thirty-two rose diamonds in gold settings; suspended from a necklace of gold beads alternating with small baroque pearls.

471. Straight-line Sapphire Bracelet
Contains thirty fine emerald-cut Oriental sapphires set in a platinum mount. These stones are well matched as to shape and color.

[See illustration]

472. Diamond and Sapphire Bracelet
Containing four fine cabochon Oriental sapphires set in a straight-row block bracelet, the boxes containing nineteen large round diamonds, set off with thirty-six small stones in the corners of the boxes holding the larger stones. The nineteen large diamonds are graduated in size and perfectly matched in color. Platinum mounting.

[See illustration]

473. Egyptian Gold and Semi-precious Stone Necklet
Composed of four engraved gold rectangular pendants, alternating with five semi-precious stone pendants ornamented in gold with Egyptian designs.

474. Diamond and Platinum Watch, and Gold Vanity Case
Oval vanity case of fourteen-karat gold made by Dreicer & Co., New York, with gold chain from which is suspended a watch in a square platinum case completely encrusted with 178 small round diamonds, with one small rose diamond in the stem.

475. Diamond and Pearl Pendant
Reversible pendant containing 109 diamonds: fifty on one side and fifty-nine on the other, a large triangular shaped diamond being on one side, matched by a cluster of small diamonds on the other; one black Oriental pear-shaped pearl of approximately 65 grains is set in the lower centre of the pendant, a white pear-shaped Oriental pearl of about 60 grains in one corner, and a pink conch pearl of approximately 30 grains in the opposite corner; platinum mount.

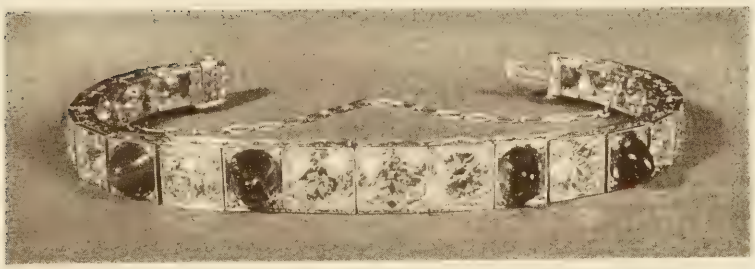
[See illustration]

476. Magnificent Pair Diamond and Ruby Earrings
Each earring features three fine Oriental rubies worked out in an unusual design of round and fancy shaped diamonds; each contains ninety-one diamonds, including a fine pear-shaped diamond drop; platinum mount.

[See illustration]

[476] [475] [476]

[Number 471]



[Number 472]

477. Platinum Vanity Case Set with Diamonds

This exquisite piece was made by Dreicer & Co., New York, and contains one large marquise diamond and three small round diamonds in the snaps; in one corner is set the monogram ERMC, made up of forty-six small diamonds. The platinum chain is held to the case with loops ornamented with seventy small rose diamonds.

478. Rose Diamond, Emerald and Pearl Necklace

Containing sixteen genuine pearl drops, thirty-nine genuine button pearls, forty-nine genuine emeralds and eleven hundred and six rose diamonds, set in a gold and silver mounting in a floral trellis design.

479. Diamond and Gold Pendant and Necklace

Gold chain, from which is suspended a gold Medusa-head pendant with carved moonstone face, flanked by enamel wings; the pendant contains four small pear-shaped Oriental gem pearls and one genuine Oriental button pearl, twenty-six small round diamonds, and fourteen rose diamonds.

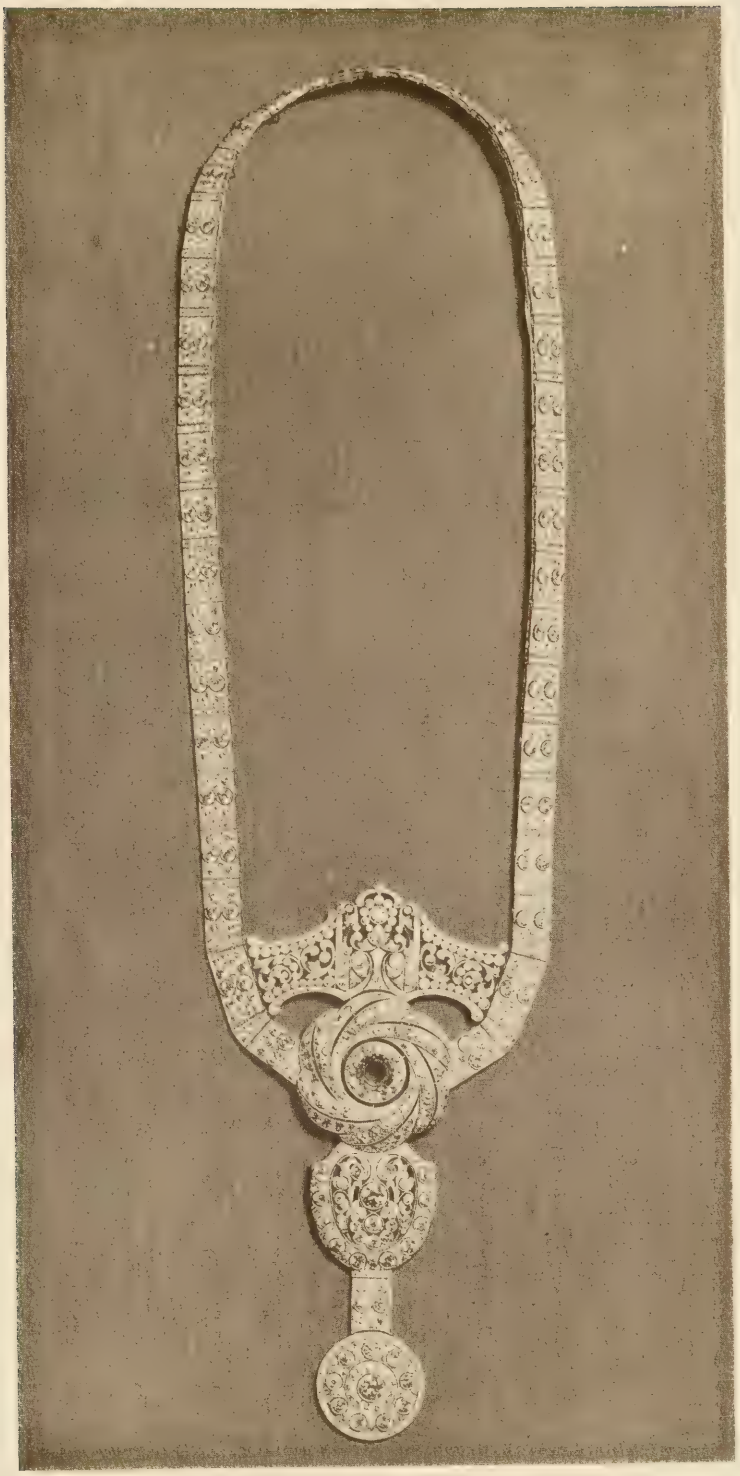
480. Pair Diamond, Pearl, and Emerald Earrings

One earring contains four square diamonds, nine round diamonds and fifteen rose diamonds, and a black pear-shaped pearl drop enclosed in a spiral set with 162 rose diamonds, mounted in platinum. The other earring contains four square diamonds, nine round diamonds, and fifteen rose diamonds, from which is suspended a pear-shaped emerald weighing approximately forty carats. The emerald in this very unusual pair of earrings is of a magnificently graceful long shape and is of fine quality.

481. Diamond and Platinum Necklace and Breastplate

This important piece contains eighteen hundred and one diamonds, including two large round stones in the centre of the lower plaques and 103 large round diamonds set in tubes throughout the chain and in clusters around the pendants. The balance of the stones are distributed in a floral design in the pendants and in the rectangles of the necklace. One large centre stone is missing. This piece can be taken apart and by means of combination pieces can be converted into two large diamond brooches and one large diamond ring, and the necklace could be remodeled to make several exquisite bracelets.

[See illustration]



[Number 481]

482. Diamond Watch Bracelet

Containing 126 round diamonds set in a gold and platinum-top mounting; the bracelet is a flexible straight row with circular watch surrounded by diamonds. Patek, Philippe & Co., Geneva, movement.

483. Diamond Tiara

Containing 479 round diamonds, and 194 rose diamonds, set in tubes; in gold and platinum scalloped mounting.

484. Seed Pearl Necklace

One long twisted rope of seed pearls, with two pendants of platinum and gold containing forty small diamonds and twenty-four Oriental pearls, from which are suspended two tassels of seed pearls. *Length,* 40 *inches*

484a. Sterling Silver Belt

Composed of four square plaquettes with filigree floral design, connected by chain links; with triangular pendant to match.

484b. Fifteen Small Loose Diamonds

Total weight of .42 carat.

484c. Two Pendants

Extremely large round specimen stone of pink tourmaline set in platinum mounting containing three small round diamonds; and a large round specimen topaz set in gold mounting; suspended from black silk cords.

484d. Diamond Pin

Small platinum pin forming the letters RZ, set with thirty-four small diamonds.

485. Gold Coin Pin

English gold coin dated 1787, held in a silver mounting containing forty-three rose diamonds and five small pearls.

CHINESE PORCELAINS, BRONZES, SEMI-PRECIOUS MINERAL CARVINGS, AND LAMPS

486. THREE CARNELIAN ORNAMENTS
Small bell-form agate wine cup, and two miniature rooster figurines. [Lot.]
Heights, 1⅛ to 2¾ inches

487. THREE MUTTON-FAT JADE ORNAMENTS
Pierced medallion, buckle with loose ring, and belt hook; carved with dragon designs. [Lot.]

488. FOUR EGYPTIAN SCARABS
Winged scarab in turquoise blue faïence, and three others. [Lot.]

489. RUBY AND WHITE CAMEO GLASS SNUFF BOTTLE
Cut with primitive bird and fish designs in ruby-pink on milk white; mounted in silver, with rose quartz cabochon stopper. *Height, 3¾ inches*

490. PAIR MUTTON-FAT JADE LIBATION CUPS
Bell-form cup on molded round foot, in greenish white jade with soft polish.
Height, 2 inches

491. FAMILLE ROSE PORCELAIN CUP *Ch'ien-lung*
Decorated with peach branches, bats, and Shou medallions on a lemon yellow ground, with two circular reserves of utensils and Buddhist symbols. Gilded bronze base.
Height, 2½ inches

492. CARVED AGATE SNUFF BOTTLE
Flattened round bottle carved with peasant figures in a sampan, a fisherman, and others upon lotus leaves; in cloudy grayish agate. *Height, 3¼ inches*

493. BLANC DE CHINE LIBATION BOWL *Yung Chêng*
Helmet-form bowl with lightly valanced rim, modeled in low relief with *mei* flowers, a dragon, a Chow dog, a spotted stag, and a crane. *Height, 3 inches*

494. PAIR GILDED STARCH BLUE PORCELAIN HELMET-FORM INCENSE BURNERS *Ch'ien-lung*
With two vertical handles, on monster-head tripod support; finely decorated in gold with scaly dragons in pursuit of the precious jewel, and lotus blossoms. Seal mark of the reign. *Height, 5¼ inches*

495. Cloisonné Enamel Cigarette Box and Pair Miniature Plants
The box with lotus design in a turquoise blue ground, the cover inset with carved and reticulated mutton-fat jade dragon plaque; pair small iron red enamel *jardinières* with rock crystal plants. [Lot.]

496. Agate Box
Plain rectangular box with cover, in polished translucent smoky agate. Has stand.
Width, 3½ inches

497. Carved Moss Jade Rouge Box
Round bowl with cover carved with a lotus scroll medallion; in beautifully speckled deep green jade. *Diameter, 3¾ inches*

498. Carved Rock Crystal Covered Bowl
Globose bowl carved in high relief with a branch of peonies, and a bat, symbol of Happiness, the cover with bat finial. Repaired. Has stand. *Width, 5½ inches*

499. Carved Green Jade Statuette of Lan Ts'ai-ho
Standing figure of the Immortal in long flowing robes, a fly whisk over her right shoulder; in delicate sea green jade. Has stand. *Height, 5 inches*
From Bensabott, Chicago

500. Spinach Jade Brush Pot and Two Paper Knives
Heavy cylindrical pot in finely mottled jade, slender paper knife with one end carved, and polished knife, handle missing. [Lot.] *Height of pot, 3 inches*

501. Carved Spinach Jade Two-handled Vase
Flattened bronze-form vase with two leaf scroll handles, and carved in low relief with spreading and scrolling lotus branches. *Height, 6 inches*

502. Siamese Green Bronze Statuette of Kuan Yin *XV Century*
Standing figure of the goddess in draped garments, crowned and bedecked with jewels, holding a phallus, on lotus base; traces of gilding. Has stand. *Height, 7½ inches*
From Yamanaka & Co., Chicago

503. Carved Turquoise Statuette, Mounted as Lamp
Standing figure of Kuan Yin, hooded and robed, holding the *ch'ing-p'ing* or vase of healing, a small child standing upon a lotus at her side. With stand; fitted for electricity.
Height, 7¼ inches
From Bensabott, Chicago

[NUMBER 504]

504. GREEN BRONZE TRIPOD INCENSE BURNER (HSIEN) *Chou*
Slightly flaring cauldron with two upstanding loop handles, and interior cover to the hollow tripod support, used as a heater and separated by a grid or *pei* from the upper portion, in which cereals were cooked; upon the exterior are chiseled archaic *t'ao t'ieh* motives. Rich green patina of great beauty. Has stand. *Height, 12¾ inches*

[See illustration]

505. CARVED ROSE QUARTZ GROUP, FITTED AS LAMP
Standing figure of the Yü Lan Kuan Yin holding a basket of fish, with an inquisitive *fêng huang* bird at her side; teakwood stand and chiseled gilded bronze base; fitted for electricity. *Height, 25 inches*

506. Carved Spinach Jade Statuette on Rose Quartz Base
Tall slender figure of an Immortal in flowing garments, holding a branch of peonies which curves behind her head; in mottled dark green jade. Carved rose quartz base.
Height, 9 inches

507. Blanc de Chine Statuette of the 'Thousand-armed' Kuan Yin *K'ang-hsi*
The goddess is seated with legs crossed upon a lotus throne, the base modeled with leafage and buds, the arms in devotional symbolic attitudes and holding various emblems. Has stand. *Height, 10 inches*

508. Three-color Pottery Statuette, Mounted as Lamp *Ming*
Seated crowned figure of the Yü Lan Kuan Yin, in the *lalita* pose, wearing aubergine robes edged in turquoise and brown; at her side is a basket of fish. Turquoise finial. Fitted for electricity. *Height, 25 inches*
From Yamanaka & Co., Chicago

509. Carved Spinach Jade Two-handled Bowl
Round bowl with molded rim and foot, carved in low relief with *t'ao t'ieh* and archaic dragons, with two loose ring handles depending from pierced *t'ao t'ieh* heads. Has stand.
Width, 8½ inches

510. Bronze Statuette of Buddha *Ming*
Standing figure in clinging robe, with the long ears of Wisdom, the tightly curled hair surmounted by a pointed headdress; one elongated arm is extended in a gesture of blessing. Green patina with traces of gilding. Stepped wood plinth, with stand.
Height, 15¾ inches
From Yamanaka & Co., Chicago

511. Carved Rock Crystal Statuette, Mounted as Lamp
Standing figure of a Bodhisattva in long robes with flowing scarf, holding a tray upon which rests a wine pot and a libation cup. On teakwood stand and gilded bronze base; fitted for electricity. *Total height, 31 inches*
From Bensabott, Chicago

512. Carved Rose Quartz Statuette, Mounted as Lamp
Standing figure of Kuan Yin in flowing robes, holding a peony branch against her right shoulder; teakwood stand, and gilded bronze base; fitted for electricity.
Total height, 30½ inches
From Bensabott, Chicago

[NUMBER 513]

513. BRONZE HEAD OF BUDDHA *Ming*

Large head with the hair smoothly waved and dressed in a high topknot, surmounted by a pierced crown modeled with a seated Buddhistic figure; the placid features are composed in an expression of great dignity. On teakwood pylon plinth carved with dragon and gourd symbols. *Height of head, 16½ inches*

[See illustration]

514. Carved Rock Crystal Statuette, Mounted as Lamp

Standing figure of a Bodhisattva in draped garments, a *fêng-huang* bird at her side; gilded bronze base; fitted for electricity. *Total height, 23½ inches*

From Bensabott, Chicago

515. Carved Rose Quartz Covered Vase

Bronze-form vase carved in low relief with a coiled dragon and a *fêng-huang* bird with a peony branch in its mouth, the shoulder with two undercut peony branches as handles, the cover surmounted by a *Fu*-lion with the brocade ball. Has stand. *Height, 12 inches*

From Bensabott, Chicago

[See illustration]

516. Carved Rose Quartz Covered Vase, Mounted as Lamp

Quadrilateral bronze-form vase carved with *t'ao t'ieh* ornament, with two monster-head massive ring handles; the cover with two similar handles and *Fu*-dog finial. On teakwood stand and chiseled gilded bronze base, fitted for electricity, with bird finial.

Total height, 38½ inches

From Bensabott, Chicago

[See illustration]

517. Carved Rose Quartz Covered Vase

Flattened ovoid vase with two ogre-head ring handles, carved in high relief with long-tailed *fêng-huang* birds holding peony branches and perched upon rockery, and a *kylin* pursuing the jewel, the cover with similar bird finial. Has stand. *Height, 11½ inches*

From Bensabott, Chicago

[See illustration]

518. Decorated Lime Green Baluster Vase, Fitted as Lamp *Yung Chêng*

Bulbous *potiche* enameled in the colors of the *famille rose* with lotus and peach branches, and exotic birds perched upon rockery, in a lime green ground incised with feathery scrolls; mounted in gilded bronze, fitted for electricity. *Height, 33 inches*

From Yamanaka & Co., Chicago

[515] [516] [517]

519. Blanc de Chine Group *Late Ming or K'ang-hsi*

Tall graceful figure of Kuan Yin in voluminous flowing robes, her high topknot ornamented with flowers; her right hand is extended in a *mudra,* and at her side is a young fawn bearing upon its saddled back a vase of flowers; on oblong pierced rock base. Small repair. Has stand. *Height,* 16 *inches*

[See illustration]

520. Blanc de Chine Statuette of Yü Lan Kuan Yin *K'ang-hsi*

Figure of Kuan Yin as the goddess of Fishermen, standing barefooted upon a wave base, crowned and wearing gracefully draped robes, her breast bedecked with jewels; in her right hand she carries a basket containing a *tai* fish, or carp. Has stand.

Height, 22½ *inches*

[See illustration]

521. Blue and White Porcelain Ginger Jar *K'ang-hsi*

Slightly ovoid vase decorated with figures of scholars playing *go* and reading scrolls, and children at play. Double ring mark. Carved teakwood cover and stand.

Height, 9 *inches*

522. Decorated Pottery Statuette, Mounted as Lamp

Standing figure of a female Immortal in decorated canary yellow robe, holding in her upraised right hand a plaque with a character of Pious Wishes; fitted for electricity.

Height, 19 *inches*

523. Blanc de Chine Chrysanthemum Bowl *Ch'ien-lung*

Shallow round bowl with chrysanthemum petal rim, the interior modeled in low relief with stems of the blossom. Cracked. Seal mark of the reign. *Diameter,* 7¼ *inches*

[Number 520] [Number 519]

FRENCH, ENGLISH, AND ITALIAN FURNITURE AND DECORATIONS

524. Empire Bronze Doré Vase-shaped Clock *French, Early XIX Century*
Formed as a two-handled vase, the hours revolving and indicated by a pointer. Surmounted by an eagle clutching a quiver of arrows. *Height, 15 inches*
From Eubl, Paris
[See illustration facing page 100]

525. Pair Empire Bronze and Bronze Doré Candelabra *French, XIX Century*
Columnar shaft on paw-footed triangular base; four cornucopia-pattern candle sconces and central flame finial. *Height, 24 inches*
Exhibited at the Art Institute of Chicago, 1928
[See illustration facing page 100]

526. Pair Directoire Bronze Doré Candelabra *French, circa 1800*
Columnar shaft on leonine tripod, emerging from which are scrolled branches for six lights, fitted for electricity. *Height, 33 inches*

527. Pair Directoire Gilded Bronze and Crystal Girandoles
French, Late XVIII Century
Of vase form, on square base, with curved branches for six lights, hung with festoons of faceted lustres; surmounted by a palm tree finial. Fitted for electricity.
Height, 32 inches

528. Sheraton Inlaid Sycamore Work Table *English, circa 1800*
Small oval table with hinged top containing fitted tray, on tapered square legs with incurvate stretcher, and green silk sewing bag. *Height, 29 inches; width, 17 inches*

529. Directoire Carved and Gilded Wall Mirror *French, Late XVIII Century*
Rectangular grooved frame with carved cresting representing Juno in a chariot drawn by a peacock. *Height, 44 inches; width, 28 inches*

[Numbers 234 and 530]

530. Pair Georgian Carved Lindenwood Spread Eagle Consoles

English, XVIII Century

Carved as an eagle with spread wings, surmounting leaf-carved plinth and supporting oblong slab of red and amethyst figured onyx marble.

Height, 32 inches; width, 27 inches

Collection of Sir Alfred Jodrell, Bart., Bayfield Hall, Norfolk

From Syrie Maugham, Inc., Chicago

[See illustration]

531. George II Carved Mahogany and Crimson Damask Armchair

English, XVIII Century

Canted square back, seat, and arms upholstered and covered in rose crimson damask, richly carved cabriole front legs ending in lion-paw feet.

532. Louis XIV Walnut and Needlepoint Armchair *French, Late XVII Century*
Slightly arched back and flaring seat in needlepoint of the period, designed with baroque foliage and urns in a dark ground; gently voluted walnut arms, legs, and stretchers.

[See illustration]

533. Louis XIV Walnut and Needlepoint Armchair *French, Late XVII Century*
Similar to the preceding.

[See illustration]

534. Louis XIV Walnut and Needlepoint Armchair *French, Late XVII Century*
Similar to the preceding.

[Number 532]

[Number 533]

535. Louis Philippe Elaborately Carved and Gilded Love Seat in Eighteenth Century Aubusson Tapestry

Shaped back and seat covered in Aubusson silk-woven tapestry designed with animals and birds in foliage cartouches in a light ground. Elaborately carved and gilded walnut frame. *Length, 38 inches*

536. Chippendale Carved and Gilded Oval Wall Mirror *English, XVIII Century*

Oval frame carved as a spray of acanthus. Glass of later date.

Height, 36 inches; width, 28 inches

From Syrie Maugham, Inc., Chicago

537. Early Georgian Gilded Gesso Wall Mirror *English, Early XVIII Century*

Shaped frame of pine, coated with gesso carved with foliage and shells and gilded. Glass of later date. *Height, 45 inches; width, 25 inches*

538. Louis XVI Bronze-mounted Acajou Commode After Jean Henri Riesener

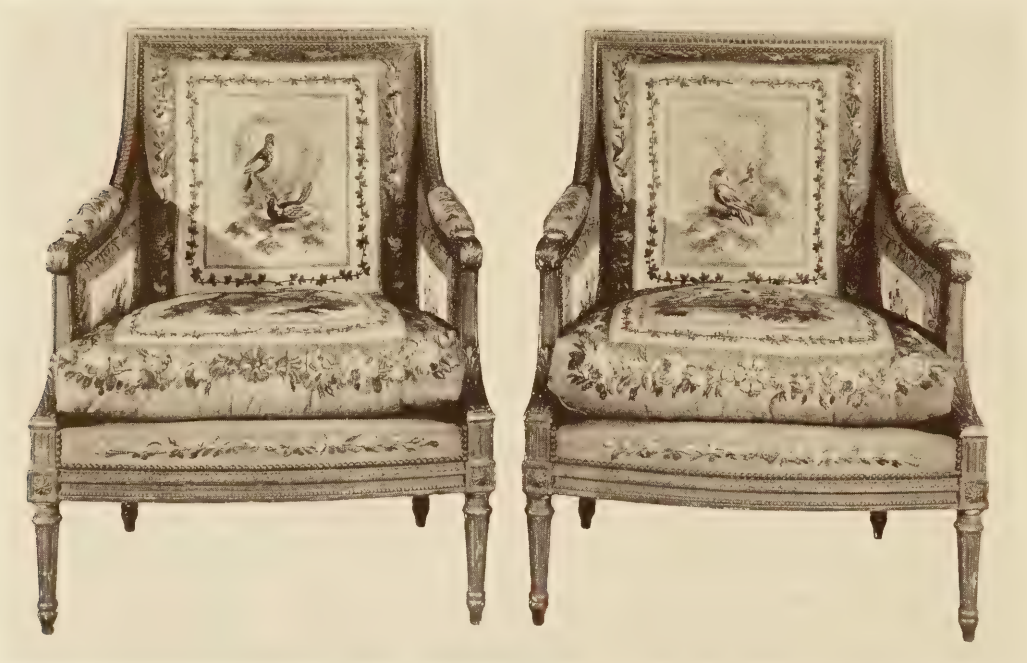
French, XIX Century

Rectangular five-drawer commode finely constructed of matched acajou in two colors, the front and sides paneled with fine *bronze doré* moldings, the returns, frieze, and short stump legs also finely mounted. White marble top. *Height, 34 inches; length, 52 inches*

From Syrie Maugham, Inc., Chicago

[See illustration]

[Numbers 524, 525, and 538]



[Number 540]

539. Charles X Carved and Gilded Canapé in Aubusson Tapestry

French, Early XIX Century

Long rectangular back, seat, and armpads covered in silk tapestry, woven with plumage birds, and a stag hunt in landscapes, after Oudry, in a soft ivory ground bordered with a running vine of blossoms and leaves. Molded frame carved with guilloche, acanthus, and fluting, and gilded. *Length, 5 feet 10 inches*

[See illustration]

540. Pair Charles X Carved and Gilded Bergères in Aubusson Tapestry

French, Early XIX Century

En suite with the preceding. Tapestry-covered loose cushion.

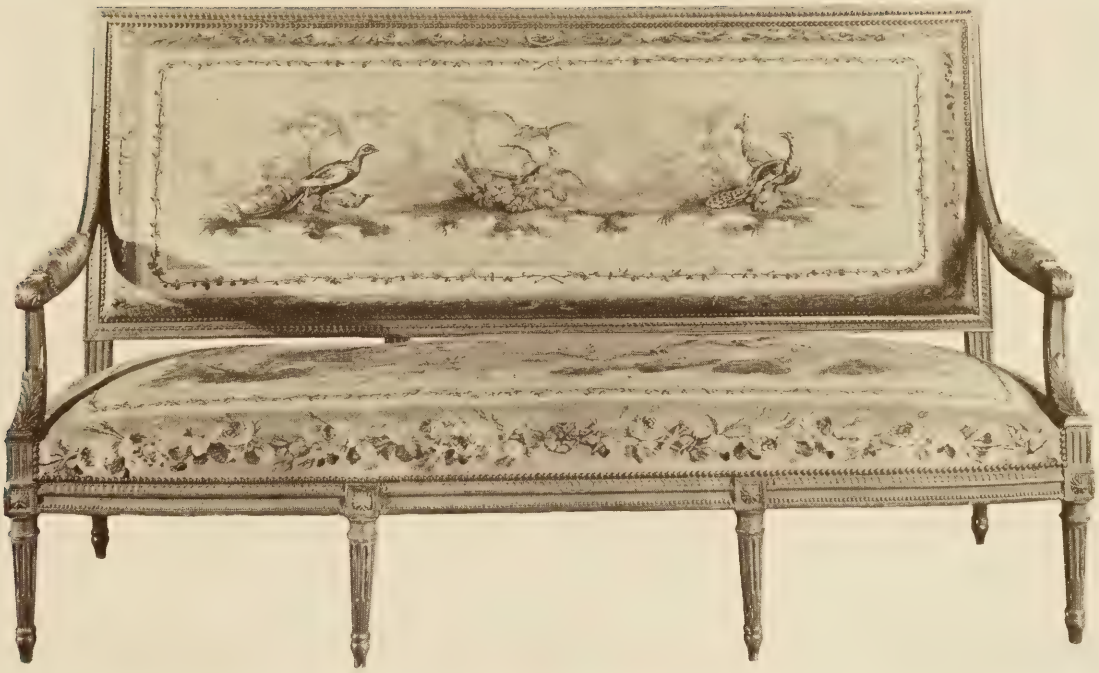
[See illustration]

541. Pair Charles X Carved and Gilded Fauteuils in Aubusson Tapestry

French, Early XIX Century

En suite with the preceding.

[See illustration]



[Numbers 539 (at top) and 541]

542. Pair Charles X Carved and Gilded Fauteuils in Aubusson Tapestry

French, Early XIX Century

En suite with the preceding.

543. Pair Charles X Carved and Gilded Fauteuils in Aubusson Tapestry

French, Early XIX Century

En suite with the preceding.

544. Pair Charles X Carved and Gilded Fauteuils in Aubusson Tapestry

French, Early XIX Century

En suite with the preceding.

545. Louis XVI Carved and Gilded Pier Table, in the Manner of Sené

French, XVIII Century

Rectangular top consisting of a mottled amethyst marble slab, the frieze and supports carved with paterae, acanthus, and fluting, and with applied gesso ornament. Slightly imperfect. *Height, 39 inches; length, 53 inches*

From Paul Roux, Paris

546. Régence Needlepoint and Carved Walnut Wing Chair

French, Early XVIII Century

Arched back, shaped seat, and winged sides upholstered and covered in needlepoint of the period designed with formal foliage in a light ground, the voluted arms, cabriole supports, and seat frame richly carved with shells and foliage.

547. Directoire Ivory and Gold Laqué Recamier Couch in Yellow Silk Damask

French, circa 1800

Gracefully contoured back and ends, the fluted frame of ivory lacquer, enriched with gilding, terminating in carved rosettes, the supports carved as winged lion's paws. Covered in antique worn golden yellow silk damask. Squab cushion in similar material. *Length, 7 feet 8 inches*

From Syrie Maugham, Inc., Chicago

[See illustration]

[Number 547]

548. Régence Carved Walnut and Red Velours Canapé

Gracefully voluted back, ends, and short cabriole legs, carved at intervals with flowers and leaves, relieving the plainness of the molded frame. Upholstered and covered in deep ruby red silk velours. Loose cushion. *Length, 5 feet 9 inches*

549. Early Georgian Gilded Gesso Wall Mirror *English, XVIII Century*

Upright frame shaped at the top and base in volutes coated with gesso and carved with shells and foliage. Two-section beveled glass plate of later date.

Height, 5 feet 10 inches; width, 29 inches

[See illustration]

550. Pair Queen Anne Gilt-framed Wall Mirrors, with Original Glass

English, XVIII Century

Graceful upright frame with arched crest, containing original two-section beveled glass plate. *Height, 47 inches; width, 23 inches*

From Syrie Maugham, Inc., Chicago

[Number 549]

551. Régence Needlepoint and Carved Walnut Settee *French, Early XVIII Century*
Winged settee covered in *petit* and *gros point* of the period, designed with *chinoiserie,* figures, flowers, and birds, in a rich diversity of color. Finely carved walnut frame of later date. *Length, 5 feet*

[See illustration]

552. Louis XV Carved and Gilded Wall Mirror *French, Early XVIII Century*
Frame carved as a series of scrolls and shell motives enclosing glass insets etched with arabesques and foliage, surrounding the old mirror panel.
Height, 41 inches; width, 31 inches

[Number 551]

553. Pair Renaissance Tapestry and Carved Walnut State Chairs

Tuscan, XVI Century

Stately armchair, with rectangular back, seat, and skirt covered with panels of Flemish silk-woven tapestry designed with panels of figures, and clusters of fruits and flowers in colors in a light ground. Flat molded arms on turned front posts terminating in leonine feet. Back enriched with gilded acanthus finials.

[See illustration]

554. Louis XVI Carved and Gilded Pier Mirror *French, XVIII Century*

Upright rectangular frame carved with entwined ribbon motive and surmounted by an urn and laurel swags. Glass of later date. *Height, 6 feet 10 inches; width, 28 inches*

[Number 553]

TAPESTRIES

555. Flemish Armorial Tapestry *XVII Century*

Woven with a quartered escutcheon on a blue ground, surmounted by a smaller shield with cardinal's hat and *fiocci;* fawn border of leaf scrollings in blue, green, and tan. Restored. *Height,* 6 *feet* 9 *inches; width,* 5 *feet* 1 *inch*

556. Flemish Armorial Tapestry *XVII Century*

Developing a quartered escutcheon upon a sapphire blue ground, surmounted by a helm with leaf mantling and bordered by strapwork upon a buff ground; tan border of strap-scrolled cartouches with blue dies at the corners.

Height, 6 *feet* 9 *inches; length,* 8 *feet* 5 *inches*

557. Flemish Renaissance Tapestry *Late XVI Century*

Vertumnus and pomona. View of a park bordered with trees, with numerous figures of gardeners and nymphs on the grass in the foreground, and peacocks, a lynx, and a lizard amid the tangled undergrowth. In the middle distance within a formal garden are figures of Vertumnus and Pomona and other personages. Ivory border with pergola design bearing clusters of flowers and fruit, putti and grotesques, with vignettes of deities and huntsmen and allegorical groups at the lower left and right corners.

Height, 9 *feet; width,* 6 *feet* 5 *inches*

[See illustration]

[Number 557]

558. Brussels Tapestry *XVIII Century*

Allegory of war and peace. View of a park with a stone balustrade at the left and trees and fountains in the right middle distances; in the foreground are three nymphs with rich clusters of flowers, fruit, and grain, and approaching them a female figure robed in white and bearing in her left hand a sheaf of wheat with cornflowers and poppies and in her right a flaming torch. On the grass at the right is a rustic group, picnicking. Particolored terra cotta and ivory border of voluted leaf scrollings. Worn.

Height, 10 *feet* 9 *inches; length,* 13 *feet*

[See illustration]

559. Louis XIV Aubusson Tapestry Panel *XVII Century*

Jupiter and danae. Depicting Danae in blue robes sitting in her prison at Argos, attended by her nurse, who is robed in brown; through the grating of the cell, between the green draperies, Jupiter comes to her in the form of a shower of gold.

Height, 7 *feet* 9 *inches; width,* 4 *feet* 10 *inches*

Companion to the following

560. Louis XIV Aubusson Tapestry Panel *XVII Century*

Danae and the infant perseus. Danae is seated upon her couch in the cell at Argos beneath a brown canopy; the nurse stands before her holding the infant Perseus, the child of Danae and Jupiter. *Height,* 7 *feet* 9 *inches; width,* 4 *feet* 9 *inches*

Companion to the preceding

561. Louis XVI Aubusson Tapestry *XVIII Century*

La chasse aux canards. A huntsman in a red coat standing upon a bank beneath tall trees is leveling a gun at a covey of ducks rising from a pool at the right; in the distance is a sunlit landscape. Columnar brown and tan border wreathed in blossoms with coroneted twin escutcheons at the upper corners. *Height,* 8 *feet; width,* 5 *feet* 9 *inche.*

[Number 558]

IMPORTANT FURS

562. Chinchilla Coat

Short coat with military turnover collar, containing approximately eighty-five good quality Peruvian chinchilla skins having a deep gray cast. The skins are well matched and the workmanship excellent throughout, with a fine silk reinforcement sewed to the back of the skins to prevent ripping due to undue strain, and the general condition of the garment shows that it has received a minimum of wear. Silver-brocaded satin lining, the collar lined in gray panne velvet. *Length, 30 inches*

563. Fine Russian Sable Coat

Coat with shawl collar, composed of approximately fifty-eight genuine Russian sables coming from the Yakutsk region of Siberia, where the finest sables are found; these sables are slightly sprinkled with natural silvery hairs, showing that they are genuine, and are worked vertically, with border (of approximately sixteen skins) running horizontally. The workmanship is excellent throughout and the skins are stayed with a special backing to prevent ripping due to undue strain. The coat is lined in fawn panne velvet. The entire garment shows practically no wear and appears to be in almost the same condition as it was when purchased. *Length, 36 inches*

564. Magnificent Chinchilla Wrap with Silver Fox Collar

Wide cape consisting of one hundred unusually choice Bolivian genuine chinchilla skins, well matched, and artistically arranged with the skins running vertically and a five-stripe horizontal border. A narrow silver fox band runs the entire length of the standing collar. The workmanship is excellent and the coat has evidently been put together by skilled artisans; the skins have a backing a fine China silk to prevent ripping due to undue strain. The coat is lined with a very fine silver metallic brocade, and the garment is in excellent condition, showing almost no sign of wear. The silver fox collar is slightly faded. *Length, 43 inches*

[See illustration]

[Number 564]

565. Russian Ermine Cape

Wide cape with deep cape collar, composed of approximately two hundred and seventy-five skins, worked vertically with a horizontal border varying from ten to eighteen inches in depth. The skins are of the finest quality Russian ermine of the Ishima section, well placed and beautifully manufactured. The workmanship throughout is excellent, and extra protection is provided by an inner lining attached to the back of the skins. The cape is lined in ivory panne velvet and gold-brocaded satin, the collar in beige plush.

Length, 41 inches

AUBUSSON AND ORIENTAL CARPETS

566. Empire Aubusson Carpet *Circa* 1815

Brown field, woven with a single large Empire medallion in shades of maroon, orange, tan, gray, and blue, with four floral pendants. Some repairs.

Length, 10 feet 5 inches; width, 9 feet 5 inches

From Whitbread and Ulmer, New York

567. Persian Silk Mosque Rug

Depicting the brick façade of a mosque with high rectangular portal bearing the Lion of Persia and surmounted by a dome and minarets, the dome flanked by two tall columns of midnight blue towering into a blood red sky; deep blue floral border.

Length, 7 feet 2 inches; width, 5 feet 9 inches

[See illustration]

568. Aubusson Rug *Circa* 1850

Maroon field, centred with a circular ivory floral medallion supporting four nosegays of garden flowers; *tête de nègre* border of undulating branches of blossoms.

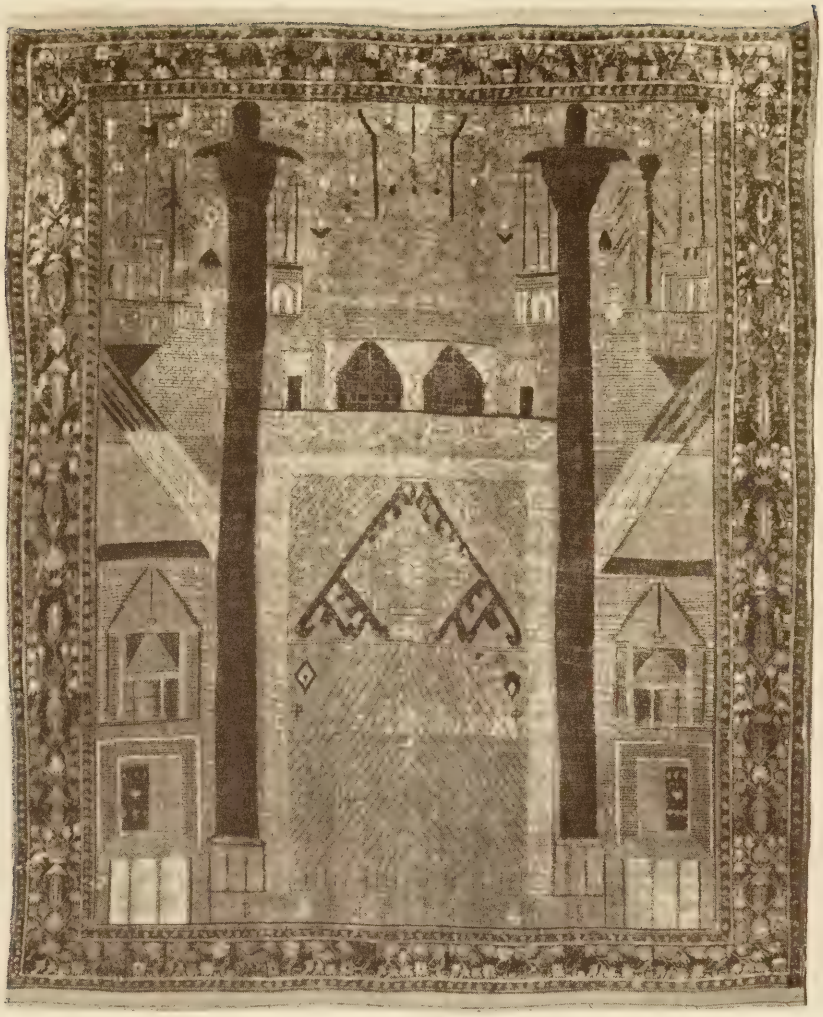
Length, 8 feet 8 inches; width, 8 feet

From Whitbread and Ulmer, New York

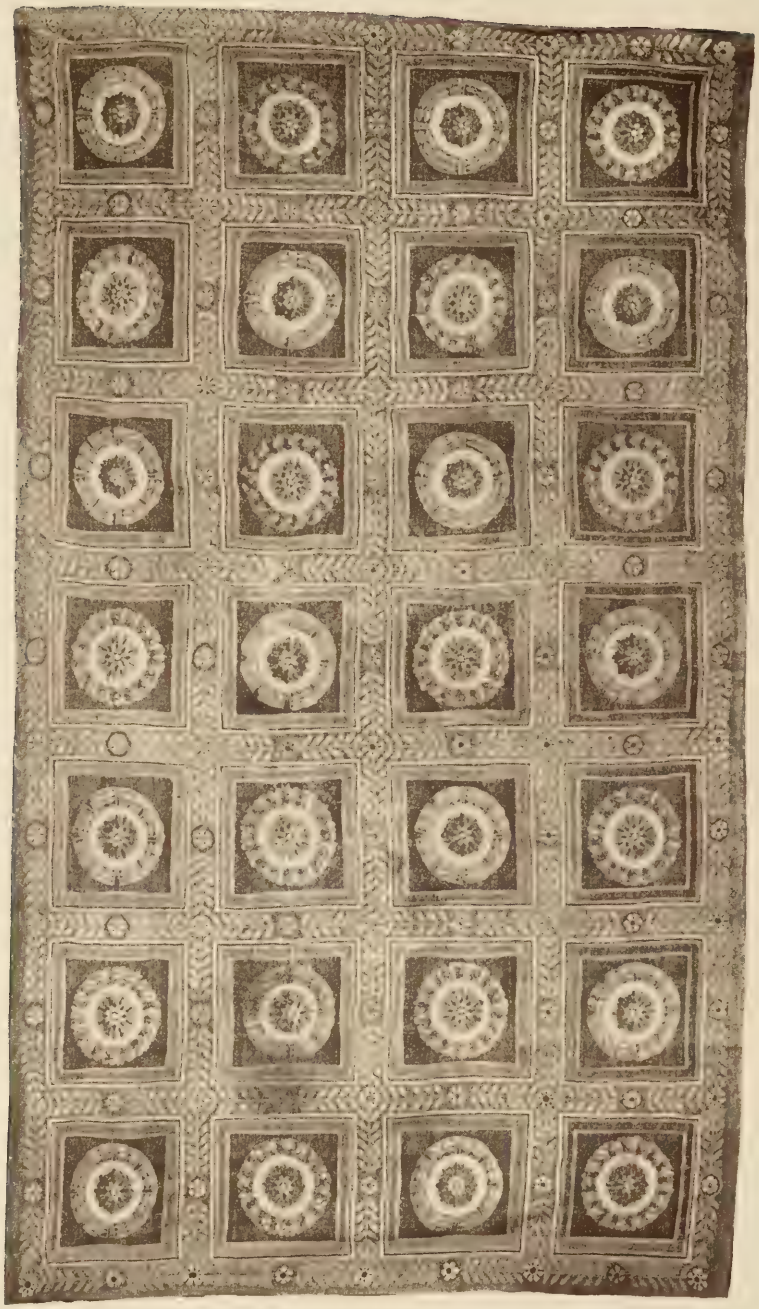
569. Persian Kelleyi Carpet

Field of midnight blue, woven with five chains of variously shaped leaf palmettes upon a trellis of blossoms in many colors; pale mauve border with deep blue and tan lotus palmettes upon angular green branches bearing serrated leaves.

Length, 18 feet; width, 6 feet



[Number 567]



[Number 570]

570. CHARLES X AUBUSSON CARPET *Circa* 1825

Tile design of seven rows of four brown squares woven with wreaths of flowers and laurel and bordered in blue and tan; in a sage green field with a rosetted lattice of fern leaves. *Length,* 18 *feet* 7 *inches; width,* 10 *feet* 6 *inches*

From Whitbread and Ulmer, New York

[See illustration]

571. PERSIAN CAMEL'S-HAIR VASE CARPET

Magnificent emerald green ground, developing a classic design of vases and variously shaped lotus palmettes upon a fawn trellis amid a *millefleurs* design of clusters of carnations, peonies, pomegranates, jasmine, henna, and other blossoms in rose, turquoise, sage green, tan, and sapphire and sky blue; natural fawn border of floral arabesques. *Length,* 15 *feet* 1 *inch; width,* 10 *feet* 5 *inches*

572. INDIAN CARPET

Fluctuating grayish tan field woven with scattered lotus blossoms amid russet, sky blue, and ivory Herati leaves, the border developing scrolling *rinceaux* of lotus picked out in crimson. *Length,* 15 *feet* 1 *inch; width,* 11 *feet* 9 *inches*

573. INDIAN SANG DE BOEUF CARPET

Plain rug, with ivory saw-tooth border. *Length,* 15 *feet* 2 *inches; width,* 12 *feet* 2 *inches*

[END OF THIRD SESSION]

FOURTH SESSION

Friday, January 5, 1934, at 2:15 p. m.

CATALOGUE NUMBERS 574 TO 774 INCLUSIVE

IMPORTANT LACES AND LINENS

574. Pair Embroidered Linen and Burano Armorial Lace Garnitures
Each consisting of a fine linen sheet and a pillow case, embroidered with monogram and bordered with lace worked with cartouches of interlacing strapwork, containing alternately sprays of flowers and armorial escutcheons, partly *à jour*.
Length of sheet, 9 feet 1 inch; width, 6 feet 7 inches

575. Pair Embroidered Linen and Point de Venise Lace Garnitures
Each consisting of a fine linen sheet and a pillow case, embroidered with monogram and bordered with delicate Venise lace, developing a pattern of undulating branches hung with lotus flowers and palmettes, linked by *brides picotées*.
Length of sheet, 9 feet; width, 6 feet 5 inches

576. Pair Embroidered Linen and Burano Point de Sedan Lace Garnitures
Each consisting of a fine linen sheet and a pillow case, embroidered with monogram and bordered with lace developing a Louis XIV lambrequin panel of cartouched festoons filled with a hand-worked *réseau*, the *à jours* occupied by *brides picotées* in the Venetian manner. *Length of sheet, 9 feet; width, 6 feet 7 inches*

577. Pair Embroidered Linen and Burano Point d'Alençon Lace Garnitures
Each consisting of a fine linen sheet and a pillow case, embroidered with monogram and bordered with a modern Burano lace of Alençon type developing slender trailing floral branches with lilies *à jour*, embroidered into a fine rectangular net.
Length of sheet, 9 feet 2 inches; width, 6 feet 8 inches

578. Pair Embroidered Linen and Point de Paris Lace Garnitures
Each consisting of a fine linen sheet and a pillow case, embroidered with monogram and bordered with delicate lace developing a design of trailing branches of peonies and foliage, in a hand-worked *réseau* of great beauty.
Length of sheet, 9 feet 3 inches; width, 6 feet 8 inches

[NUMBER 579]

579. PAIR EMBROIDERED LINEN AND POINT DE PARIS LACE GARNITURES

Each consisting of a fine linen sheet and a pillow case, embroidered with monogram and bordered with *point de Paris fin,* developing a design of trailing floral branches interrupted by latticed canopies, in a flat stitch worked into a fine hand-made *réseau.*

Length of sheet, 8 *feet* 10 *inches; width,* 6 *feet* 5 *inches*

[See illustration of part]

580. PAIR EMBROIDERED LINEN AND POINT DE SEDAN LACE GARNITURES

Each consisting of a fine linen sheet and a pillow case, embroidered with monogram and bordered with *point de Sedan* lace of the type termed *point Richelieu,* with graceful lambrequin design and scalloped edges, partly *à jour,* in a very fine hexagonal *réseau.*

Length of sheet, 9 *feet* 2 *inches; width,* 6 *feet* 8 *inches*

581. Pair Embroidered Linen and Burano Point d'Argentan Lace Garnitures
Each consisting of a fine linen sheet and a pillow case, embroidered with monogram and bordered with lace developing a Louis XV design of rococo scrolling branches of blossoms, with cartouches *à jour* in the style of the *point d'Argentan* with characteristic *oeil de perdrix* fillings. *Length of sheet, 9 feet 2 inches; width, 6 feet 7 inches*

582. Pair Embroidered Linen and Point de Paris Lace Garnitures
Each consisting of a fine linen sheet and a pillow case, embroidered with monogram and bordered with lace of the kind called *point de Paris à draps,* with Berainesque pergola design enclosing *jardinières* and shrubs, in a fine hand-woven *réseau* with delicate *à jours.*
Length of sheet, 9 feet; width, 6 feet 9 inches

583. Pair Embroidered Linen and Burano Point de France Lace Garnitures
Each consisting of a fine linen sheet and a pillow case, embroidered with monogram and bordered with lace in the Venetian style as worked in France in the time of Louis XIV, developing recurrent flabellum motives ornamented with spreading floral branches, picked out in relief with *cordonnets* in a maze of *brides etoilées.*
Length of sheet, 9 feet; width, 6 feet 7 inches

584. Pair Embroidered Linen and Burano Point de France Lace Garnitures
Similar to the preceding. *Length of sheet, 9 feet; width, 6 feet 7 inches*

585. Pair Embroidered Linen and Burano Point de Sedan Lace Garnitures
Each consisting of a fine linen sheet and a pillow case, embroidered with monogram and bordered with lace developing a running motive of undulating branches of flowers and figs, with delicate *à jours* in a fine hand-worked *réseau,* the open portions of the design linked by Venetian *brides.* *Length of sheet, 9 feet 4 inches; width, 6 feet 8 inches*

586. Pair Embroidered Linen and Point de Sedan Lace Garnitures
Each consisting of a fine linen sheet and a pillow case, embroidered with monogram and bordered with modern *point de Sedan* lace with a recurring Louis XV design of floral sprays springing from rockery, with interesting *points d'esprit,* and worked into a delicate square *réseau.* *Length of sheet, 9 feet 2 inches; width, 6 feet 4 inches*

587. Embroidered Linen and Burano Lace Garniture

A fine linen sheet and a pillow case, embroidered with monogram and bordered with Burano lace partly upon a delicate hand-woven *réseau* and partly *à jour* with *brides picotées,* the pattern developing a continuous design with undulating and scrolling floral branches embellished with rococo C-scrolls.

Length of sheet, 9 *feet* 2 *inches; width,* 6 *feet* 6 *inches*

588. Embroidered Linen and Burano Point de Venise Lace Garniture

A fine linen sheet and a pillow case, embroidered with monogram and bordered with heavy ivory lace outlined with *cordonnets,* in a design of voluted floral pendants linked by *brides picotées.* *Length of sheet,* 9 *feet* 2 *inches; width,* 6 *feet* 8 *inches*

589. Embroidered Linen and Burano Point de Sedan Lace Garniture

A fine linen sheet and a pillow case, embroidered with monogram and bordered with heavy lace partly upon a fine mesh *réseau and* partly *à jour* with Venetian *brides picotées,* the pattern forming a continuous undulating and scrolling branch design interlaced with stems of chrysanthemums. *Length of sheet,* 9 *feet* 1 *inch; width,* 6 *feet* 7 *inches*

590. Embroidered Linen and Burano Lace Garniture

A fine linen sheet and a pillow case, embroidered with monogram and bordered with lace patterned with floral festoons in a fine mesh *réseau,* surrounded by a 'Gothic' border enlivened with hexafoil *rosaces.* *Length of sheet,* 9 *feet; width,* 6 *feet* 8 *inches*

591. Pair Embroidered Linen and Burano Lace Garnitures

Each consisting of a fine linen sheet and a pillow case, embroidered with monogram and bordered with Burano lace patterned with a running design of rococo scrollings of blossoms, with foliage and curling leaves trellised with *points d'esprit* in the manner of Argentan, in a fine rectangular *réseau.*

Length of sheet, 9 *feet* 2 *inches; width,* 6 *feet* 8 *inches*

592. Pair Embroidered Linen and Point de Sedan Lace Garnitures

Each consisting of a fine linen sheet and a pillow case, embroidered with monogram and bordered with *point de Sedan* lace developing a rich design of scrolling floral branches with fruit and rococo C-scrolls, partly *à jour* and partly in a fine rectangular *réseau.*

Length of sheet, 8 *feet* 8 *inches; width,* 6 *feet* 7 *inches*

593. Pair Embroidered Linen and Point d'Argentella Lace Garnitures
Each consisting of a fine linen sheet and a pillow case, embroidered with monogram and bordered with delicate lace with a Louis XIV baroque lambrequin design finely trellised and enriched with exquisite *points d'esprit.*
Length of sheet, 9 feet 2 inches; width, 6 feet 6 inches

594. Fine Linen and Point de Milan Lace Handkerchief *Late XVII Century*
Centre of the finest gossamer linen, bordered with *point de Milan* patterned with rich scrollings of blossoms in a delicate irregular *réseau* of great beauty.

595. Twelve Linen and Point de Milan et de Venise Lace Place Doilies and Twelve Glass Doilies *XVII-XVIII Century*
Composed in the Normandy style, of fragments of fine antique laces with linen insertions, forming stellate and other geometrical patterns. [Lot.]
Length of place doilies, 22 inches

596. Twelve Linen and Point de Milan et de Venise Lace Place Doilies and Twelve Glass Doilies *XVII-XVIII Century*
Similar to the preceding. [Lot.]

THE EDITH ROCKEFELLER McCORMICK COLLECTION OF MUSEUM LACES

THE following nineteen lots [Numbers 597-615] comprise an outstanding collection of fine laces purchased by Mrs. Rockefeller McCormick from Simon Vixler of Zurich. These laces have been shown at many of the important museums of this country: they were exhibited at the Buffalo Fine Arts Academy in Oct., 1922; at the Brooklyn Museum in Apr., 1923; at the Pennsylvania Museum and School of Industrial Art, Philadelphia, Oct., 1923; at the Memorial Art Gallery, Rochester, N. Y., Nov., 1923; at the Detroit Institute of Arts, March, 1924; and finally at the Art Institute of Chicago from 1924 to 1932, whence they were removed after the death of their owner. The collection is especially rich in Italian point laces and *fil tiré* of the sixteenth and seventeenth century, and the composition of the individual cloths and coverlets has been carried out with a high degree of artistic skill.

597. Point de Venise Lace Chalice Cover *XVII Century*
Beautifully worked in ivory point, outlined with raised *cordonnets,* in a design of bushy floral scrollings linked by delicate plain *brides* and centring the figure of a dove with spread wings; within a delicate border of blossoms and scrollings of foliage.
22 inches square

598. POINT DE MILAN, VENISE, AND FLANDERS LACE COVERLET *XVI-XVII Century*
The centre is composed of Flanders pillow lace with a delicate design of baroque scrolling plants curving in alternate directions, and bearing tiny blossoms and buds; this is contained within borders of *mezzo punto* tape lace and the flat *guipure de Venise* of the sixteenth century, with running designs of floral scrollings. At either side are broad flounces of *point de Milan,* of Spanish workmanship, with a typical Spanish Renaissance design of formal *jardinières* of flowers and foliage, separated by stiff upstanding floral shrubs. At either end is a border with baroque floral pattern. *7 feet 6 inches square*

[See illustration]

[Number 598]

599. Gothic Reticella Lace and Cut Linen Coverlet *XVI Century*

A magnificent compendium of the earliest forms of Florentine and Venetian lace, consisting of three oblong panels of the finest linen, drawn and centred with a design of cruciform rosettes forming a species of tile pattern, each rosette patterned with a different variation of the stellate filling; this is bordered with narrow *entredeux* of *reticella* and a *point de Venise* with delicate undulating floral design, and finished off with a deep flounce of beautiful Florentine *reticella* with rosetted wheel designs and vandyked edges, two rows alternately filled with *punto tirato* linen squares with a contrasting tile pattern.

Length, 8 *feet* 6 *inches; width,* 7 *feet* 4 *inches*

[See illustration]

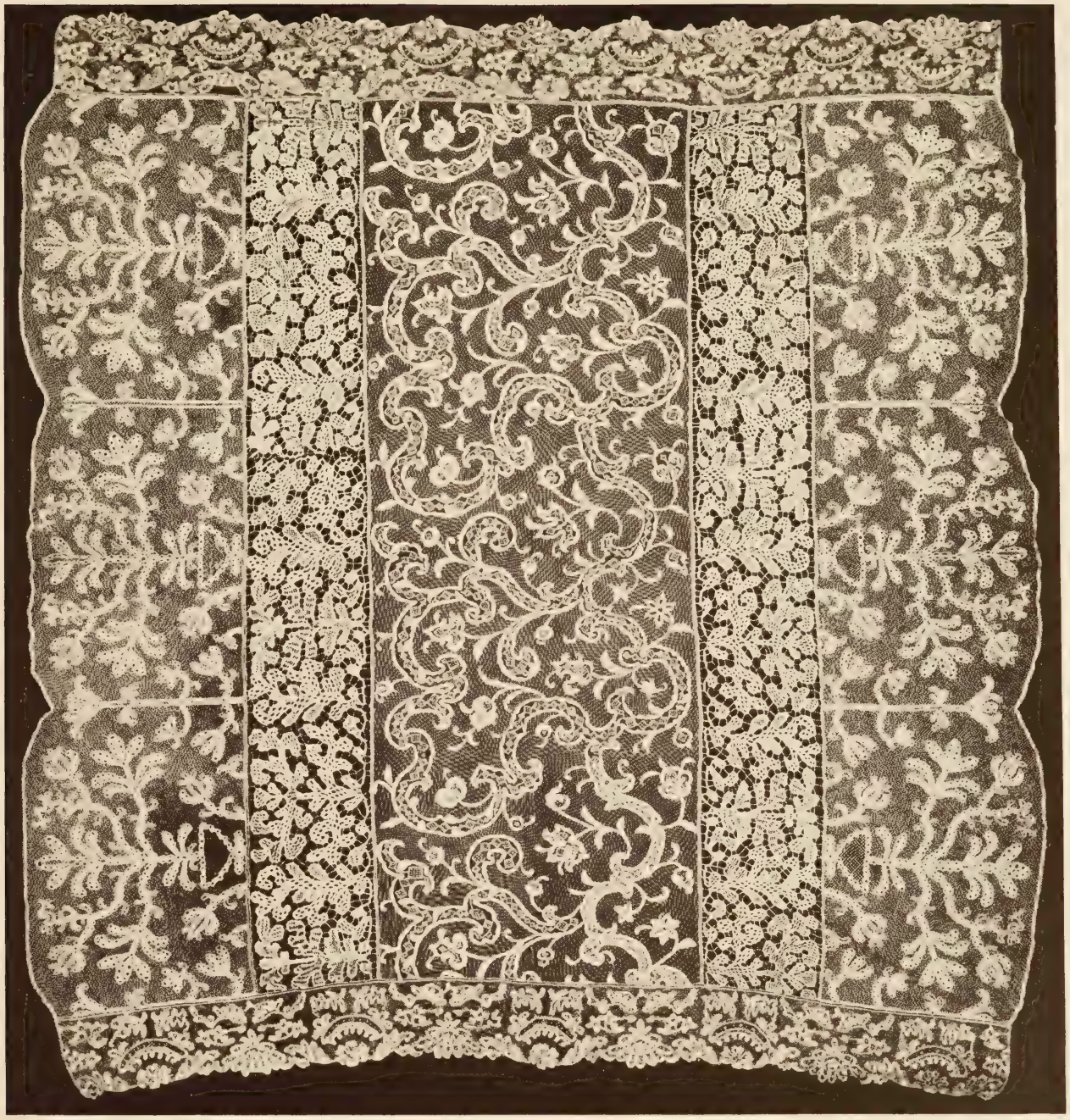
[Number 599]

600. POINT DE MILAN AND FLANDERS LACE COVERLET *XVII Century*

Centre panel of *guipure de Flandre,* with a bold baroque design of reverse scrollings bearing lilies and delicate foliage, between two broad bands of *mezzo punto* patterned with floral shrubs of tape lace linked by *brides;* together with deep flounces of Spanish lace, each patterned with three *jardinières* of flowers in an irregular *réseau,* the narrow end flounces of *point de Milan* with a design of rococo foliage.

Length, 7 feet 7 inches; width, 7 feet 6 inches

[See illustration]



[Number 600]

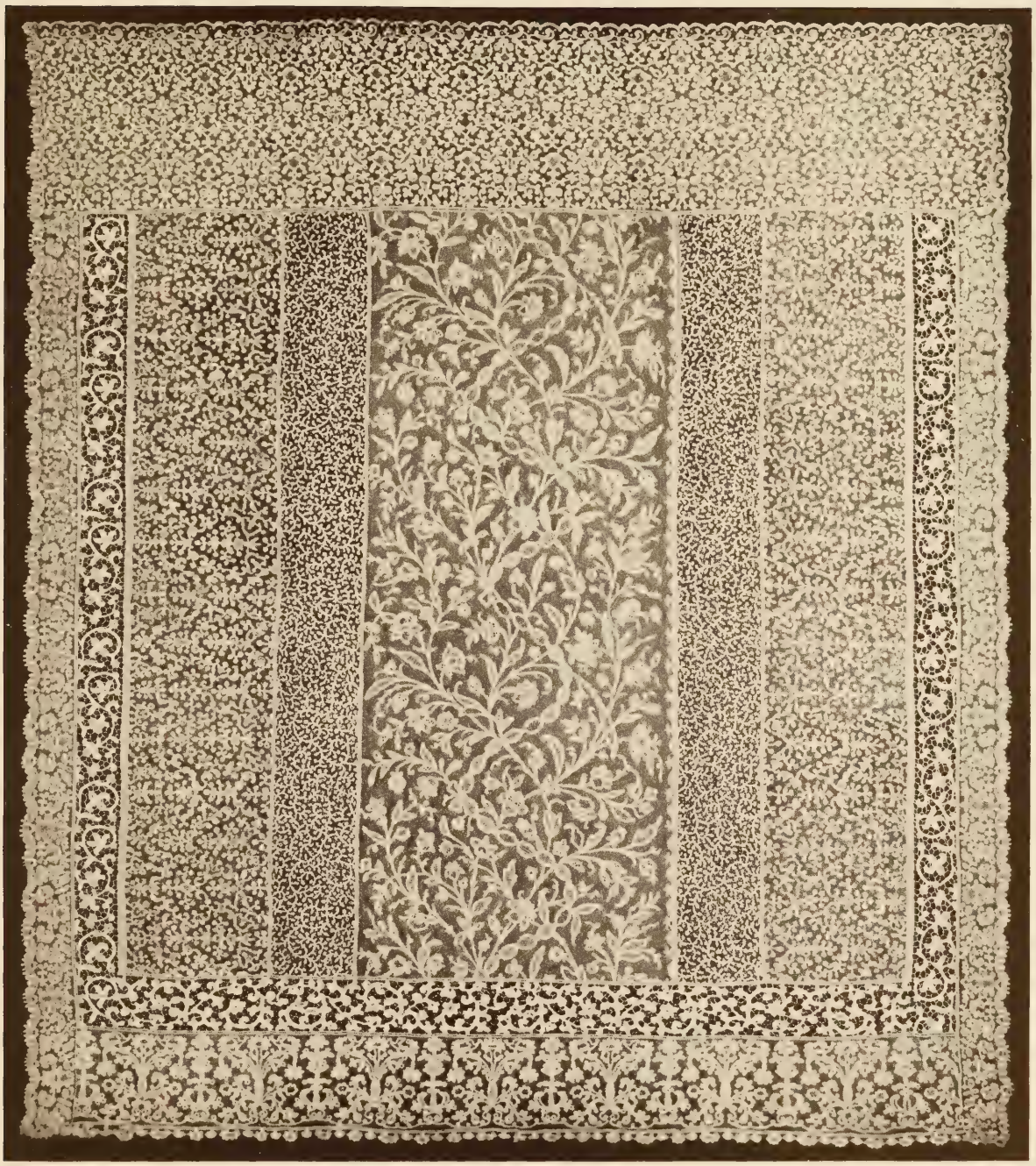
601. POINT DE MILAN ET DE VENISE LACE COVERLET *XVII Century*

The centre is patterned in *point de Milan* with tall interlacing branches of flowers and foliage in an hexagonal *réseau,* between bands of fine coraline *point de Venise* patterned with elaborate arabesques of floral scrollings linked by *brides picotées,* and enclosed by outer bands of *point de Milan* developing scrolled floral motives; the whole bordered with *entredeux* of *point plat de Venise,* with a Renaissance scroll design and flounces of *point de Milan* developing at one end a pattern of upstanding floral shrubs in the Spanish style. *Length,* 7 *feet* 6 *inches; width,* 6 *feet* 8 *inches*

[See illustration]

602. POINT DE MILAN ET DE VENISE LACE COVERLET *XVII Century*

Companion to the preceding. *Length,* 7 *feet* 6 *inches; width,* 6 *feet* 8 *inches*

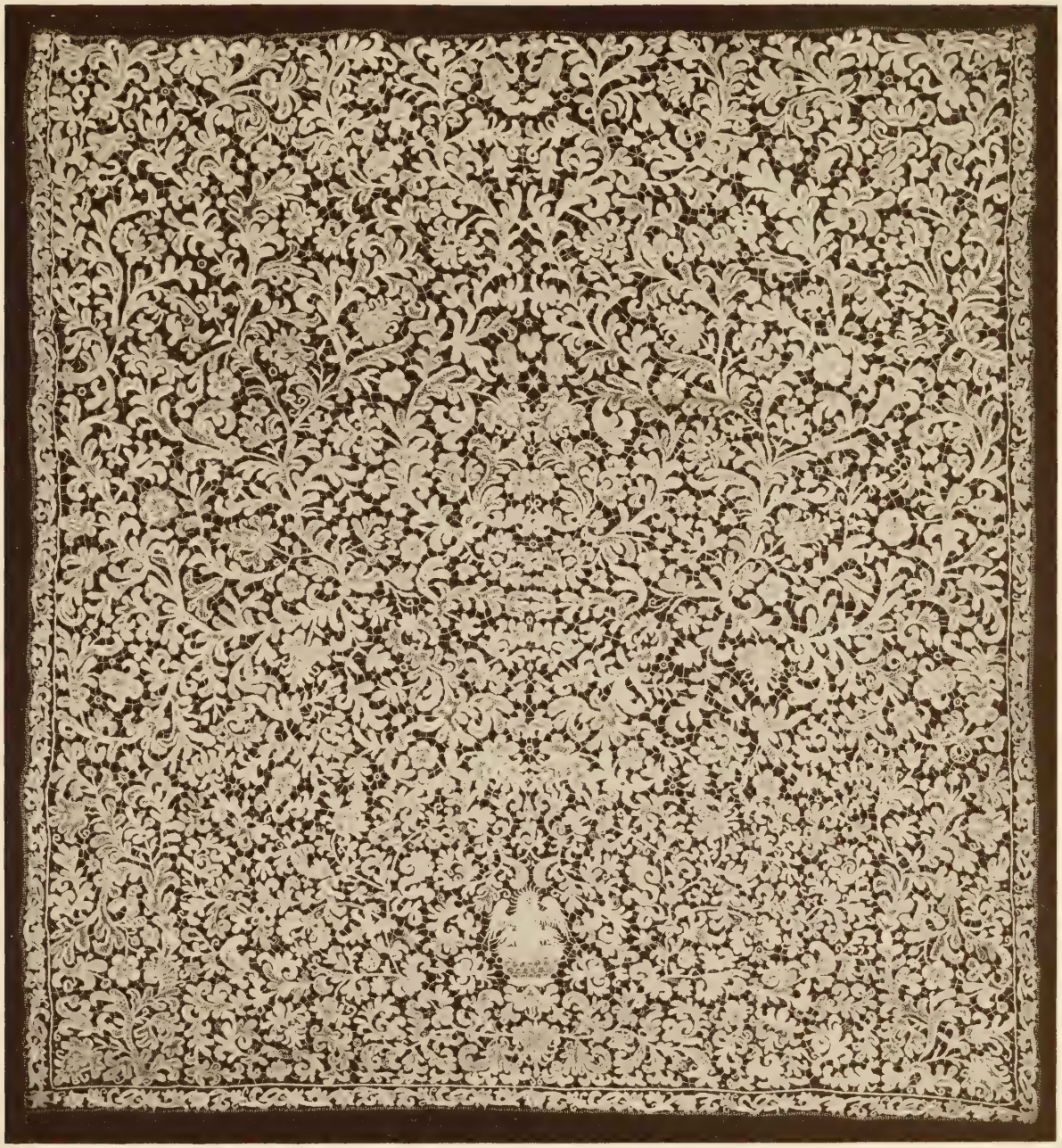


[Number 601]

603. Magnificent Gros Point de Venise Lace Cover *Late XVII Century*

The bold design, symmetrical in all its rich detail, develops tall scrolling branches of peonies, honeysuckle, lilies, and other blossoms with diversified foliage, outlined with heavy padded *cordonnets* and embellished with a variety of fillings with delightful diaper designs of all kinds; the pattern is linked up by delicate *brides picotées,* and is centred with a group at the lower end depicting a pelican in her Piety, a Eucharistic device implying a religious purpose for the work. The cover is finished with a delicate border of scrolling floral motives. *Length,* 7 *feet* 6 *inches; width,* 6 *feet* 8 *inches*

[See illustration]



[Number 603]

604. POINT D'ANGLETERRE, VENISE, ET MILAN LACE COVERLET *XVII Century*

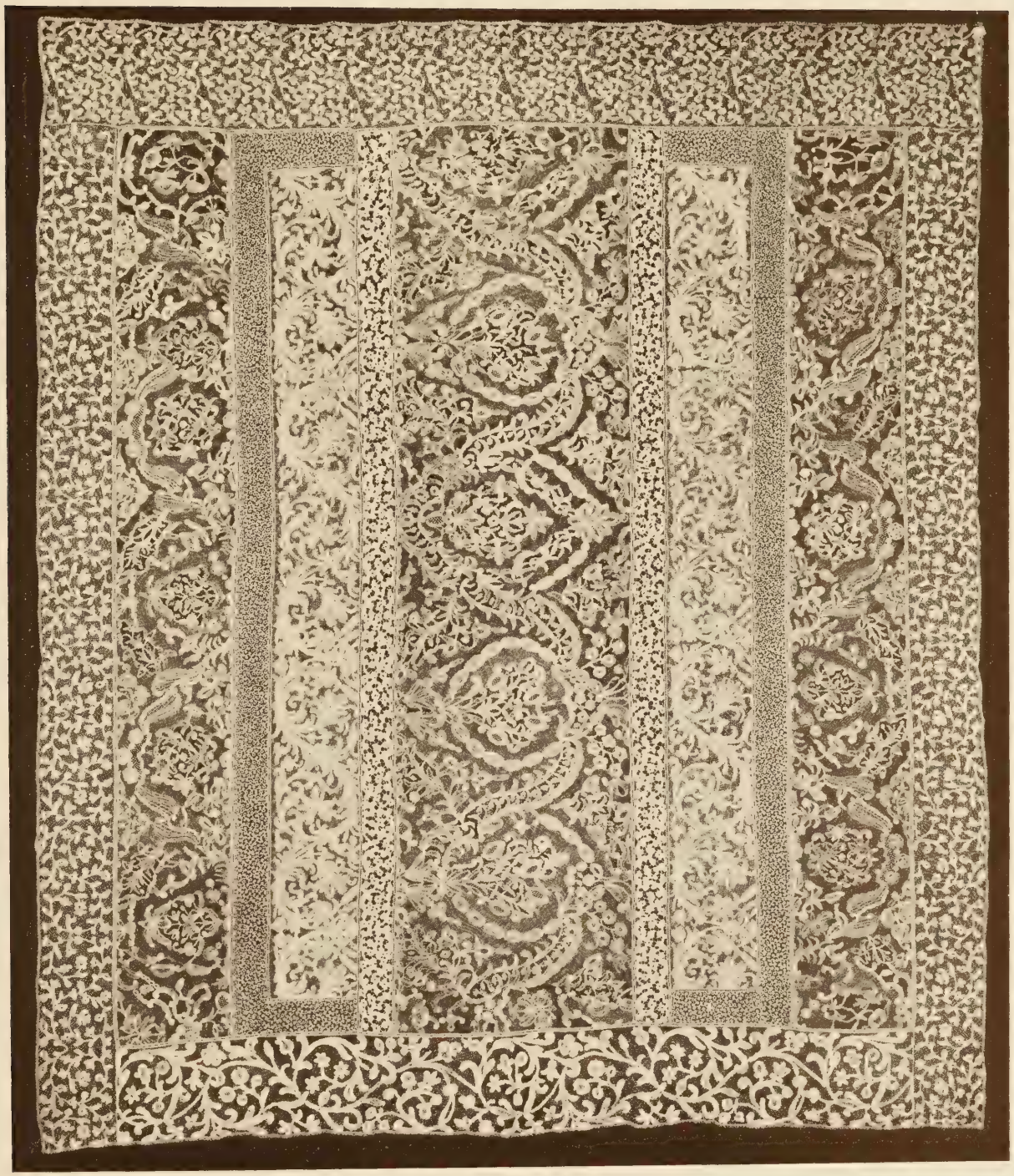
Centre panel of Flemish *point* lace termed *point d'Angleterre,* patterned with spatulate floral devices within serpentine frameworks of foliage in a fine and delicate *réseau;* flanked by *entredeux* of *guipure plat de Venise, point de Milan* with flowing design of leaf-scrollings and the finest *point vermiculé de Venise,* with a tracery of minute ribbon loops. At the sides are flounces of *point d'Angleterre* with a variation of the design of the centre panel, more freely rendered; the whole surrounded by a border of *point de Milan* patterned with trailing branches of flowers in a bold *réseau.*

Length, 7 *feet* 9 *inches; width,* 6 *feet* 7 *inches*

[See illustration]

605. POINT D'ANGLETERRE, VENISE, ET MILAN LACE COVERLET *XVII Century*

Similar to the preceding. *Length,* 7 *feet* 9 *inches; width,* 6 *feet* 9 *inches*



[Number 604]

606. Important Point de Venise et de Milan and Reticella Lace Coverlet

XVI-XVII Century

The complex design is composed of two interlacing quatrefoil medallions in *guipure* and *point plat de Venise,* with various rich floral designs, centring an eight-pointed stellate medallion in *point de Milan* and *reticella* lace, in a *point de Milan* ground with rich scrollings of foliage; at the corners are four bat-shaped *reticella* medallions, also in grounds of seventeenth century *point de Milan,* developing spreading and scrolling stems of peonies, lilies, and other flowers. The elaborate outer borders are composed of bands of laces repeating designs of the inner field and medallion, with a narrow *entredeux* of *reticella* and a border surrounding the whole of *point de Milan,* with a running design of gnarled scrolling branches. A beautiful example of free composition in lace, accurately harmonized to produce an impression of unity. 8 *feet square*

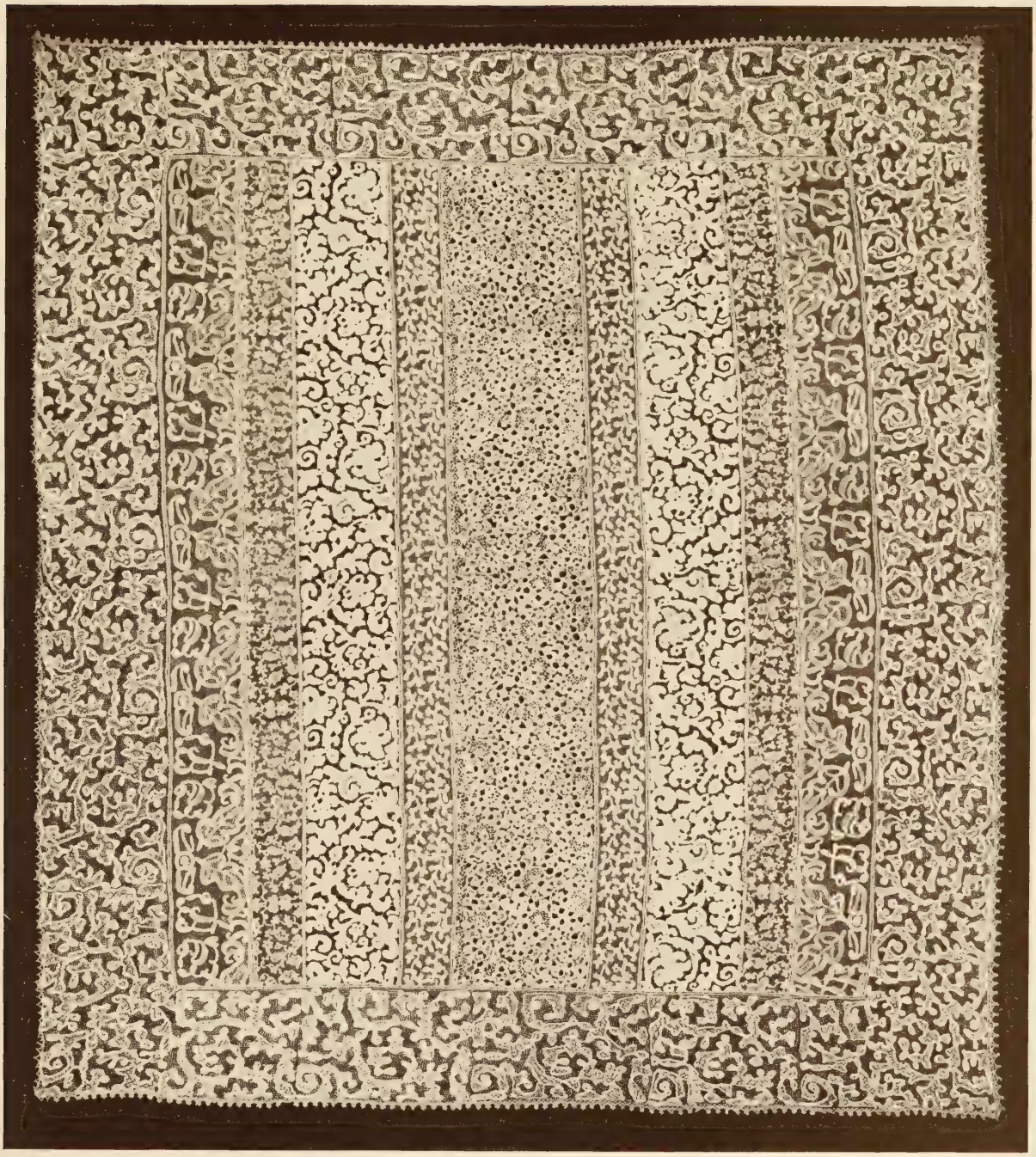
[See illustration]

[Number 606]

607. POINT DE MILAN AND GUIPURE DE FLANDRE LACE COVERLET *XVII-XVIII Century*
Centre of Flanders *guipure* lace with a close design of intricate floral scrollings, between bands of *point de Milan* patterned with straggling floral branches in a delicate *réseau;* this, again, is enclosed by bands of a Milan *guipure* with a bold pattern of scrolling branches of lilies linked by *brides,* and contained by further subsidiary bands of Flanders and Milan lace with irregular floral designs in close *réseaux.* The whole surrounded by a border of the lace called *mezzo punto,* with a straggling tape design of interlacing branches of foliage in a loosely wound *réseau* of peasant type, bold and simple in character.

Length, 7 *feet* 7 *inches; width,* 6 *feet* 7 *inches*

[See illustration]



[Number 607]

608. Reticella and Sicilian Fil Tiré Lace Coverlet *XVI-XVII Century*

In the centre is a broad band of Sicilian *punto tirato*, patterned with cruciform floral motives within a diamond form strap-work; between *entredeux* of *reticella* with geometrical design and subsidiary bands of Sicilian *fil tiré;* patterned with Renaissance leaf-scrollings and bent angular branches of foliage in the outer panels; the whole surrounded by delicate edging of *point de Milan* of the Spanish type, with a serpentine branch design.

Length, 7 feet 7 inches; width, 6 feet 6 inches

609. Reticella and Sicilian Fil Tiré Lace Coverlet *XVI-XVII Century*

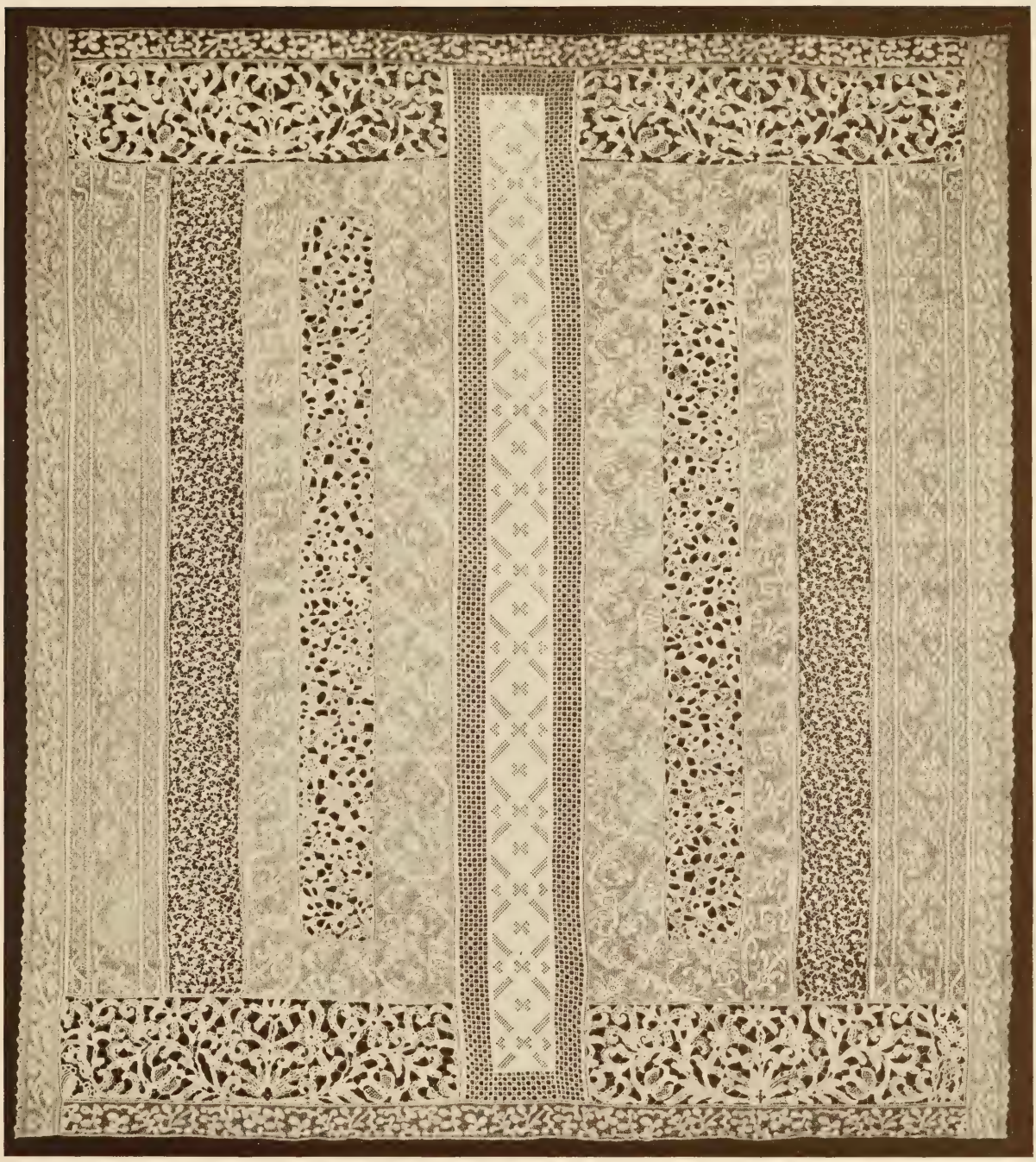
Companion to the preceding. *Length, 7 feet 8 inches; width, 6 feet 6 inches*

610. Point de Venise et de Milan and Fil Tiré Lace Coverlet *XVI-XVII Century*

The coverlet is centred with a narrow band of *fil tiré* drawn in a lattice design and embroidered with fir-tree motives; it is flanked by two panels of *guipure de Flandre* lace developing scrollings of honeysuckle, and enclosed by a framework of *fil tiré* with a Renaissance design of undulating and scrolling branches. In the flounce we find a band of fine *point plat de Venise* with delicate floral scrollings joined by *brides picotées,* and an outer band of Sicilian *fil tiré;* the whole is surrounded by a narrow edging of *point de Milan* with floral and vermiculate branch designs. At either end may be remarked two panels of Venetian *guipure* lace with a bold design of spreading scrolled and voluted branches of lilies, joined by sparsely disposed *brides.*

Length, 7 feet 10 inches; width, 6 feet 9 inches

[See illustration]



[Number 610]

611. Fil Tiré and Point de Milan Lace Coverlet *XVI-XVII Century*

Consisting of five oblong bands of *fil tiré* linen, drawn in a checker design with tiny alternate squares of cruciform stellate patterns, enclosed by *entredeux* of seventeenth century *point de Milan* lace patterned with running designs of scrolling floral motives in an irregular *réseau;* the whole surrounded by a border of *fil tiré* linen cut with a geometrical lattice pattern. *Length,* 8 *feet* 1 *inch; width,* 7 *feet* 2 *inches*

612. Sicilian Fil Tiré Linen and Lace Coverlet *XVI-XVII Century*

Consisting of a number of bands of linen with narrow *entredeux* of *torchon* lace joining them to parallel bands of *fil tiré* patterned with angular undulating branches, quaint formalized figures of a King and Queen, eagles with spread wings, hippogriffs, small animals and birds, plant forms and other Sicilian motives; the central bands traversed by a broad crossband of *fil tiré* patterned with a striking late Renaissance design of bold scrollings of foliage. A coverlet of important size, and containing a rich repertoire of Sicilian drawn-work. *Length,* 15 *feet* 2 *inches; width,* 7 *feet*

[See illustration of part]

613. Reticella and Fil Tiré Lace Coverlet *XVI-XVII Century*

Consisting of a number of broad bands of *fil tiré* linen and Venetian *reticella,* alternately placed, the former developing rosetted lattice designs and smaller cut-work motives, the latter the characteristic wheel rosettes linked up in a trellis; the ends with scalloped borders of Genoese lace. *Length,* 7 *feet* 11 *inches; width,* 6 *feet* 4 *inches*

[Number 612]

614. Point de Milan and Abruzzi Lace Coverlet *XVII Century*

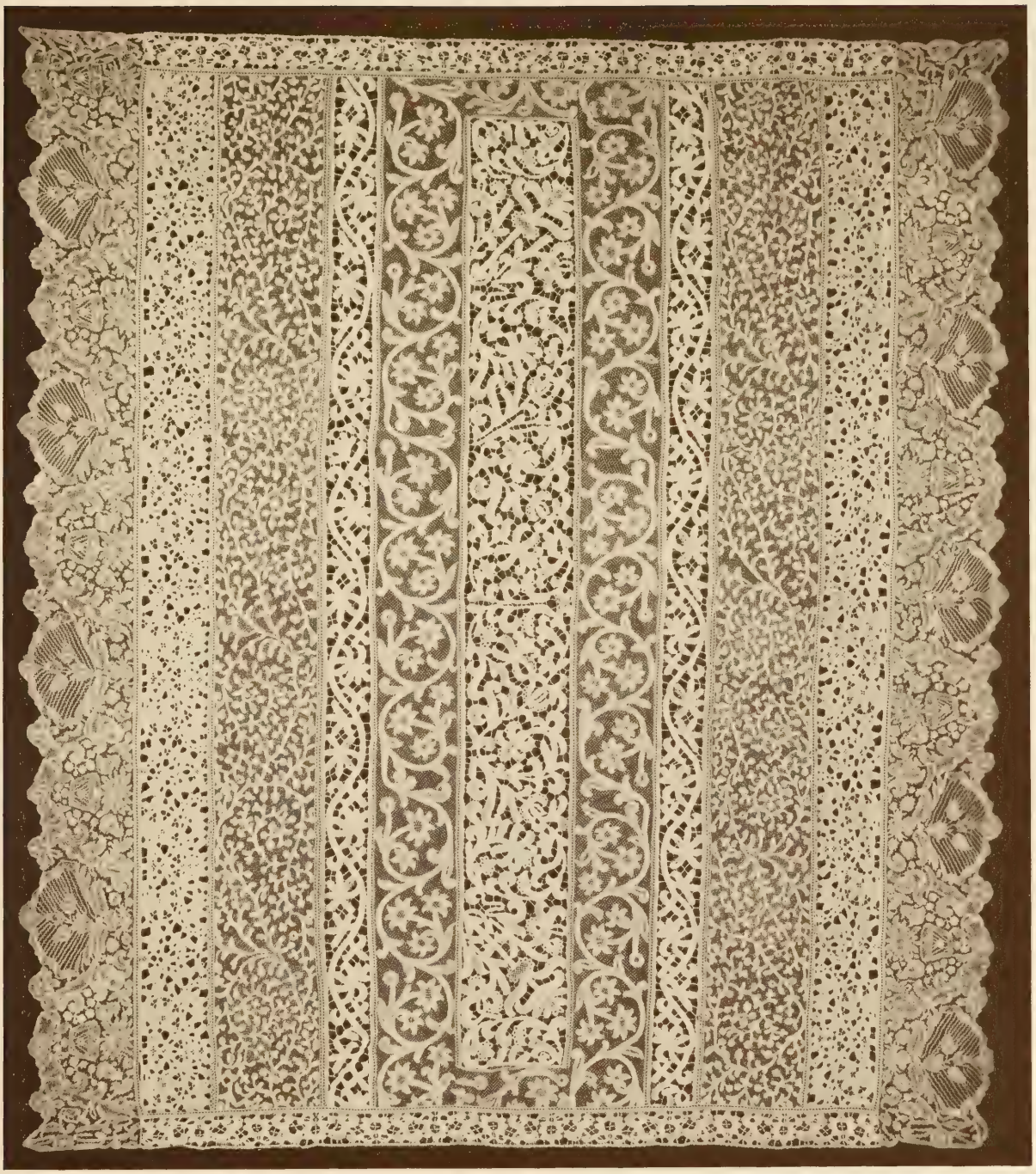
Consisting of nine parallel bands of *point de Milan* lace, the generic type of design consisting of scrolling floral branches, some of *guipure* type, others with hexagonal *réseaux;* on two sides are scalloped flounces of Abruzzi lace, patterned with orange tubs surrounded by lambrequin pendants and blossoms and foliage, with delicate filling.

Length, 7 feet 6 inches; width, 6 feet 6 inches

[See illustration]

615. Fil Tiré Reticella and Filet Lace Coverlet *XVI Century*

In the centre is a narrow strip of early Venetian *reticella* patterned with a row of wheel-like octagons, enclosed between *filet* bands with an undulating angular branch design enclosing reversed floral *jardinières,* between broader bands of Sicilian *fil tiré* reserved with running designs of scrollings of leafage; together with broad flounces of *filet* patterned with quaint human figures and animals symbolizing the Nativity, amid flowering shrubs and beneath huge coronets; the whole surrounded by a *fil tiré* border of undulating branches of blossoms. *Length, 7 feet 9 inches; width, 6 feet 6 inches*



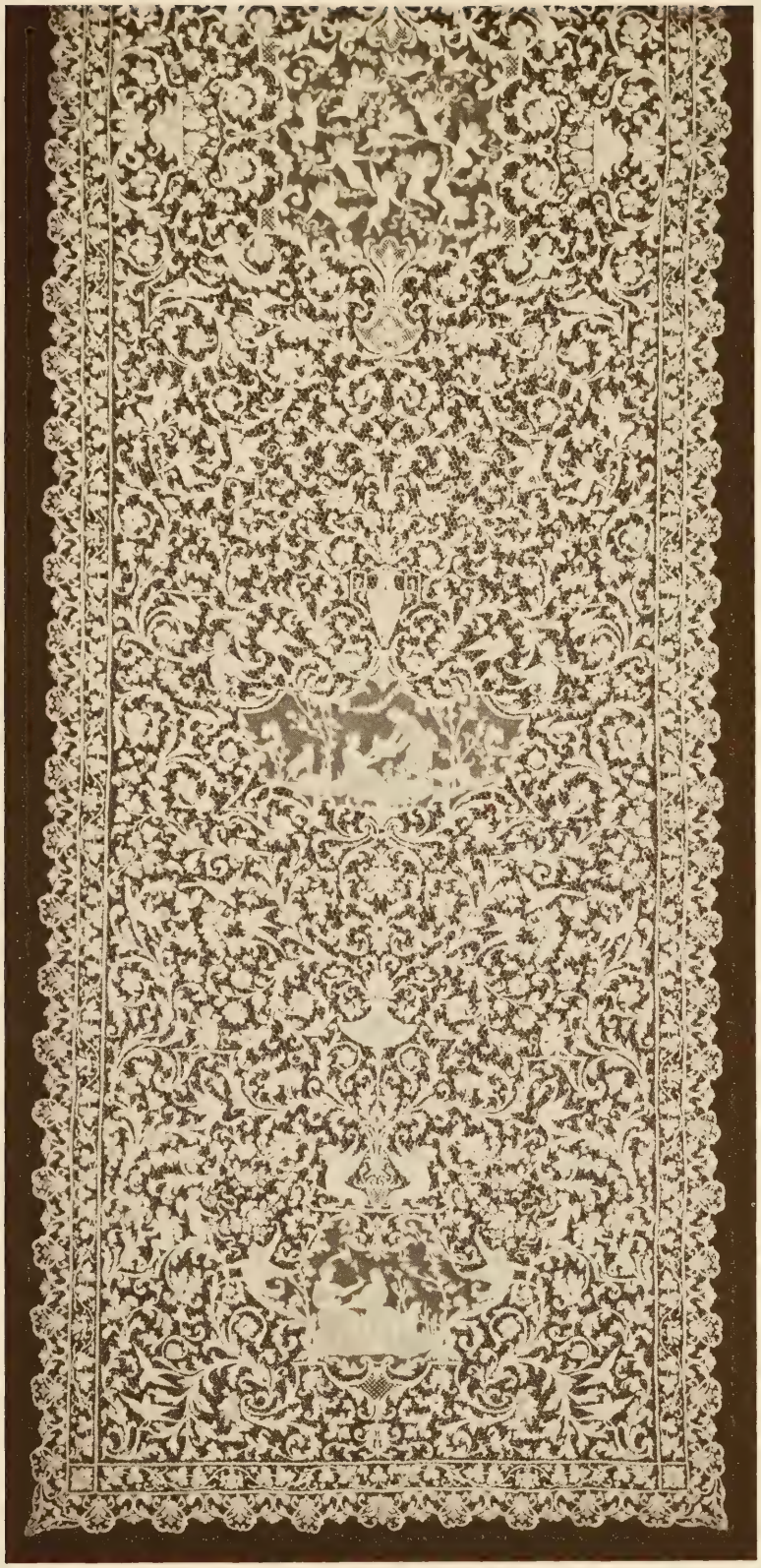
[Number 614]

616. Magnificent Louis XIV Point de Venise à Relief Lace Banqueting Cloth

Sumptuously worked with a symmetrical design in the Louis XIV style of spreading scrollings of foliage and lilies, interspersed with strapwork in the Bérainesque manner upon which are figures of cherubs, and centred with urns; the whole linked by a network of *brides* and outlined *à relief* with heavy *cordonnets*. Disposed in the field are five cartouches, hand-worked with figures of rustic lovers in the French pastoral style and a group of flying cherubs bearing floral garlands, each group upon a heavy square *réseau*. The cloth is edged with delicate scalloped borders of rococo scrolled leafage.

Length, 18 *feet* 10 *inches; width,* 52 *inches*

[See illustration of part]



[Number 616]

617. Vermicelli Guipure Lace Table Cover

Worked with a large circular medallion containing an eight-pointed star, within vermiculate borders, flanked by square tile panels with star motives; scalloped edges with a rocaille figure. *Length, 9 feet; width, 5 feet*

[See illustration]

618. Embroidered Linen and Point de Milan Lace Garniture

Consisting of a sheet and pillow case, with *entredeux* and border of *point de Milan* lace, developing interlacing floral scrollings; with fine embroidery and cut-work monogram and border of embroidered blossoms.

Length of sheet, 12 feet 10 inches; width, 7 feet 9 inches

619. Embroidered Linen and Point de Milan Lace Garniture

Similar to the preceding, but with different lace and with variations in the floral embroidery; embroidered and cut-work monogram. [Lot.]

Length of sheet, 13 feet; width, 7 feet 9 inches

620. Embroidered Linen and Point d'Irlande Lace Garniture

Similar to the preceding, but trimmed with Irish lace and with variations in the floral embroidery; embroidered and cut-work monogram. [Lot.]

Length of sheet, 12 feet 8 inches; width, 7 feet 10 inches

[Number 617]

621. Embroidered Linen and Point de Milan Lace Garniture
Similar to the preceding, but with different lace and without floral embroidery; embroidered and cut-work monogram. [Lot.]
Length of sheet, 12 feet 6 inches; width, 7 feet 9 inches

622. Embroidered Linen and Point de Milan Lace Garniture
Similar to the preceding, but with different lace; embroidered and cut-work monogram. [Lot.] *Length of sheet, 12 feet 6 inches; width, 8 feet 4 inches*

623. Embroidered Linen and Point de Milan Lace Garniture
Similar to the preceding, but with different lace; embroidered and cut-work monogram. [Lot.] *Length of sheet, 12 feet 6 inches; width, 7 feet 9 inches*

624. Embroidered Linen and Point de Milan Lace Garniture
Similar to the preceding, but with different lace; embroidered and cut-work monogram. [Lot.] *Length of sheet, 12 feet 10 inches; width, 7 feet 9 inches*

625. Embroidered Linen and Point de Flandre Lace Garniture
Similar to the preceding, with *entredeux* and border of *point de Flandre* lace of Binche type; with embroidered and cut-work monogram. [Lot.]
Length of sheet, 12 feet 6 inches; width, 7 feet 9 inches

625a. Burano Point de Venise a Relief and Embroidered Cut-work Linen Table Cloth
Square cloth of linen with floral cut-work and embroidery inset with interlacing bands, forming a medallion, of *gros point de Venise* worked with a design of scrollings of foliage and lilies outlined *à relief* with heavy *cordonnets;* edged with a vandyked border of *point de Venise.* *Length, 9 feet; width, 8 feet 6 inches*

626. Linen Damask and Burano Point de Venise Lace Banqueting Cloth
Long cloth of great beauty, in plain damask with elaborate strapwork medallions and small insertion panels of Burano lace patterned with dolphins and floral scrollings linked by *brides etoilées,* and finished with a narrow lace edging.
Length, 19 feet 2 inches; width, 59 inches

[See illustration of part]

[Number 626]

627. Swiss Embroidered and Cut-work Linen and Filet Table Cloth

Elaborately patterned with scenes from the Nibelungen Saga, consisting of a centre panel surrounded by eight border panels portraying the romantic personages of the legend, within Gothic niches; these are flanked by Gothic tabernacles containing bust-length figures outlined with embroidery, together with subsidiary decoration of floral cut-work and embroidery and smaller *fil tiré* panels with embroidered floral scrollings, monsters, etc.; the whole within a filet border developing undulating branches of vines with lilies and other flowers. *Length,* 8 *feet* 9 *inches; width,* 8 *feet* 4 *inches*

[See illustration]

[Number 627]

THE MAGNIFICENT GILDED SILVER SERVICE OF PRINCE CAMILLO BORGHESE AND PAULINE BONAPARTE SISTER OF EMPEROR NAPOLEON I

THE BORGHESE ARMS

THIS table service [Numbers 628-773] of *vermeil* (gilded silver) was originally owned by Prince Camillo Borghese, son of Marcantonio III. Born at Rome in 1775, he attached himself to the French cause on their entrance into Italy, and in 1803 received from Napoleon the hand of his sister, Pauline, widow of General Leclerc. He was afterwards created Duke of Guastalla, and governor-general of the trans-Alpine provinces; he died in 1832 and left an immense fortune to his brother, Francesco Borghese Aldobrandini. Pauline, or Marie Pauline Bonaparte, sister of Napoleon I, was born at Ajaccio in 1780; she was the most beautiful of the family, and is praised for her generosity to the poor. Canova made a statue of her, which is said to resemble the Venus of Praxiteles; she died at Florence in 1825. The service bears the Borghese arms, which consist of a dragon and a crowned eagle displayed against a ducal mantle and surmounted by a crown; this crown is not the usual one of the Borghese family, which we find only on a small number of pieces, but the Imperial French crown used by Napoleon, an important detail, for besides establishing the period it supports the tradition that the major part of the service was ordered by Napoleon as a gift for his sister and his brother-in-law.

The service is composed of about one thousand six hundred pieces, weighing upwards of eleven thousand seven hundred ounces, and the greater part of it is the work of the two celebrated Paris goldsmiths Martin Guillaume Biennais and Jean Baptiste Claude Odiot, and others working in collaboration, executed after the designs of Percier and Fontaine; architects who, in company with Prudhon and Thomire, are largely responsible for the style which soon permeated every capital of Europe. Having lived for a long time in Rome, Percier and Fontaine were inspired by the works of antiquity and based their designs directly upon them. The influence of these designs was of the greatest; a number of the royal and princely palaces in Europe were remodeled between

1800 and 1815 and redecorated after the prevailing French fashion. Among the most important were Windsor Castle, the Royal Palace and the Escorial in Spain, the Royal Palace at the Hague, and the Würzburg Palace in Bavaria. *Vide:* Henri Bouillet, *L'Orfèvrerie française,* and Henry Bouchot, *Le Luxe français sous L'Empire.*

Martin Guillaume Biennais, active in Paris 1800-32, was goldsmith to the Emperor and signed much of his work in this way. He made the Imperial insignia at the Emperor's Coronation, the swords used on state occasions, and the altar for the ceremony of Napoleon's marriage with the Archduchess Marie Louise. It was from Biennais that Napoleon ordered the beautifully ornamented sword which he offered to the Tsar Alexander I at Erfurt, the dressing case which Marie Louise offered to Emperor Francis of Austria, and the traveling outfit for the King of Rome. *Vide:* Edouard Leisching, *Kunst und Kunsthandwerk,* 1904, *Die Reise-Service des Königs von Rom.*

Jean Baptiste Claude Odiot (1753-1850) was, with Biennais, the most important goldsmith of the First Empire Period in France. After the Paris Exhibition of 1802, which established his fame, the enumeration of his clients would, according to Henri Bouillet, "constitute an almanac of all the most distinguished, rich, and titled people in Europe". Like his great contemporary, he executed in silver and gold the designs of the painter Prud'hon and the architects Percier and Fontaine. Among the most important works by Odiot are the famous 'toilette' of Marie Louise ordered in 1810 by the city of Paris, and the cradle of the King of Rome, a masterpiece which is still in existence and now forms a part of the Imperial Treasury in Vienna. Odiot's work is generally signed 'ODIOT' in full, or with his monogram, J B C O.

The present service, which is comparable to the tea and dessert services in the Imperial Russian collections, was offered at public sale in 1892 in the Borghese Palace, Rome, where it was bought *en bloc* by Prince Baucina, in whose possession it remained until purchased by Mr. Ercole Canessa, who sold it to Mrs. Rockefeller McCormick. The entire service was exhibited at the Art Institute of Chicago from June, 1924, until November, 1932.

628. TWELVE GILDED SILVER TABLE SPOONS, TWELVE FORKS, AND TWELVE KNIVES
Martin Guillaume Biennais and Pierre-Benoit Lorillon, Paris

Large spoon and fork with finely chiseled stem bearing the engraved Borghese arms. The twelve knives have gilded silver handles of different design and the same arms, the steel blades marked *Au singe violet.*

[See illustration of part opposite page 160]

629. TWELVE GILDED SILVER TABLE SPOONS, TWELVE FORKS, AND TWELVE KNIVES
Martin Guillaume Biennais and Pierre-Benoit Lorillon, Paris

Matching the preceding.

630. TWELVE GILDED SILVER TABLE SPOONS, TWELVE FORKS, AND TWELVE KNIVES
Martin Guillaume Biennais and Pierre-Benoit Lorillon, Paris

Matching the preceding.

631. TWELVE GILDED SILVER TABLE SPOONS, TWELVE FORKS, AND TWELVE KNIVES
Martin Guillaume Biennais and Pierre-Benoit Lorillon, Paris

Matching the preceding.

632. Twelve Gilded Silver Table Spoons, Twelve Forks, and Twelve Knives
Martin Guillaume Biennais and Pierre-Benoit Lorillon, Paris

Matching the preceding.

633. Twelve Gilded Silver Table Spoons, Twelve Forks, and Twelve Knives
Martin Guillaume Biennais and Pierre-Benoit Lorillon, Paris

Matching the preceding.

634. Twelve Gilded Silver Table Spoons, Twelve Forks, and Twelve Knives
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Matching the preceding.

635. Twelve Gilded Silver Table Spoons, Twelve Forks, and Twelve Knives
Martin Guillaume Biennais and Pierre-Benoit Lorillon, Paris

Matching the preceding.

636. Twelve Gilded Silver Table Spoons, Twelve Forks, and Twelve Knives
Martin Guillaume Biennais and Pierre-Benoit Lorillon, Paris

Matching the preceding.

637. Twelve Gilded Silver Dessert Spoons, Twelve Forks, and Twelve Knives
Martin Guillaume Biennais and Pierre-Benoit Lorillon, Paris

Heavy four-pronged fork and spoon, somewhat similar in design to the preceding, the knife varying in pattern and with steel sabre blade marked *Ausingeviolet.* All bear the engraved Borghese arms.

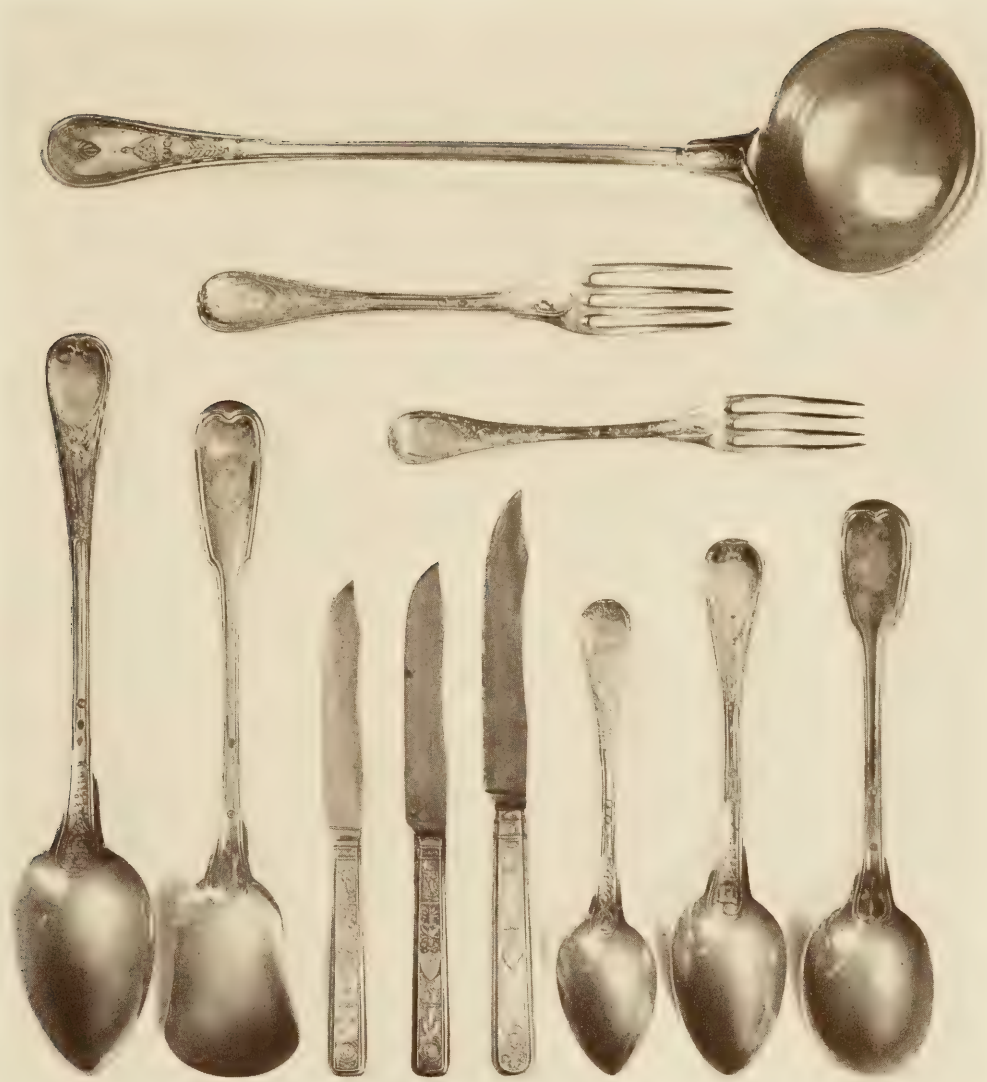
[See illustration of part on opposite page]

638. Twelve Gilded Silver Dessert Spoons, Twelve Forks, and Twelve Knives
Martin Guillaume Biennais and Pierre-Benoit Lorillon, Paris

Matching the preceding.

639. Twelve Gilded Silver Dessert Spoons, Twelve Forks, and Twelve Knives
Martin Guillaume Biennais and Pierre-Benoit Lorillon, Paris

Matching the preceding.



642 749 645 637 628 637 628 751

Three at Top, Reading Downwards: 644, 628, 637

640. Twelve Gilded Silver Dessert Spoons, and Twelve Forks
Pierre-Benoit Lorillon, Paris

Matching the preceding.

641. Twelve Gilded Silver Dessert Spoons, and Eleven Forks
Pierre-Benoit Lorillon, Paris

Matching the preceding.

642. Six Gilded Silver Serving Spoons *Pierre-Benoit Lorillon, Paris*
Beautiful heavy spoon, the stem chiseled with neo-classic ornaments and engraved with the Borghese arms. *Length, 11¾ inches*

[See illustration of one on preceding page]

643. Six Gilded Silver Serving Spoons *Pierre-Benoit Lorillon, Paris*
Matching the preceding. *Length, 12¾ inches*

644. Two Gilded Silver Ladles *Pierre-Benoit Lorillon, Paris*
The bowl plain, the stem finely chased with neo-classic ornament and bearing the Borghese arms. *Length, 14 inches*

[See illustration of one on preceding page]

645. Twelve Gilded Silver Sabre-blade Fruit Knives *Martin Guillaume Biennais, Paris*
Beautiful small knife entirely of gilded silver, the handle chiseled with neo-classic ornament, the blade stamped with the Paris poinçons of the period and the maker's mark.

[See illustration of one on preceding page]

646. Twelve Gilded Silver Sabre-blade Fruit Knives *Martin Guillaume Biennais, Paris*
Matching the preceding.

647. Twelve Gilded Silver Sabre-blade Fruit Knives *Martin Guillaume Biennais, Paris*
Matching the preceding.

648. TWELVE GILDED SILVER AND MOTHER-OF-PEARL FRUIT KNIVES *Michel Kinon, Paris*
Small silver-bladed knife, the mother-of-pearl handle inset with the Borghese arms in gold and with molded bands of gilded silver.

649. TWELVE GILDED SILVER AND MOTHER-OF-PEARL FRUIT KNIVES *Michel Kinon, Paris*
Matching the preceding.

650. GILDED SILVER TEAPOT AND CREAMER *Jean Baptiste Claude Odiot, Paris*
Circular bulbous teapot encircled with a band of bay leaves, the curved spout rising from a cluster of acanthus terminating in a lion head, the looped ebony handle supported by acanthus and rosettes; with pierced strainer. Creamer ewer-shaped, on flaring domed foot, the decoration similar. Engraved with the Borghese arms. Total weight, about 46 ounces. *Heights, 6½ and 9½ inches*

651. GILDED SILVER TEAPOT AND CREAMER *Jean Baptiste Claude Odiot, Paris*
Similar to the preceding. *Heights, 6½ and 9½ inches*

652. GILDED SILVER TEAPOT AND CREAMER *Jean Baptiste Claude Odiot, Paris*
Similar to the preceding. *Heights, 6½ and 9½ inches*

653. PAIR GILDED SILVER RAMEKINS *Martin Guillaume Biennais, Paris*
Shaped as a small pyriform urn supported on three flaring legs which terminate in winged female busts and claw feet, the slightly domed cover with chiseled foliated mat centring an acorn finial; loop handle, loose inner liner. With Biennais stamp. *Height, 3¾ inches*

[See illustration of one opposite page 164]

654. PAIR GILDED SILVER RAMEKINS *Martin Guillaume Biennais, Paris*
Similar to the preceding. *Height, 3¾ inches*

655. THREE GILDED SILVER RAMEKINS *Martin Guillaume Biennais, Paris*
Similar to the preceding. *Height, 3¾ inches*

656. Pair Gilded Silver and Cut Crystal Moutardiers

Martin Guillaume Biennais, Paris

Formed as a triangular plinth on three leonine feet chased with bands of laurel from which arise three juxtaposed swans supporting a circlet to which is hinged the domed cover enclosing loose crystal container. The handle formed of an entwined serpent supporting a cartouche which encloses a swan. Biennais stamp and the Paris poinçon of the period. With spoons of approximately the same date. *Height, 5½ inches*

[See illustration]

657. Pair Gilded Silver Salières

Formed of an octagonal oblong plateau finely chased with formal anthemia and foliage volutes forming a cartouche centring the Borghese arms in low relief, upon which rest two classic urns with swan tripod legs, juxtaposed and surmounted at centre by a statuette of Flora holding an arched garland of flowers in her upraised arms, standing on square plinth chased with butterflies; below the plinth depend swags of flowers and swan motive. Resting on eight leonine feet. Weight of each, about 24 ounces. Maker unidentified. *Height, 8½ inches; width, 8 inches*

[See illustration of one]

658. Pair Gilded Silver Salières

Similar to the preceding. *Height, 8½ inches; width, 8 inches*

659. Pair Gilded Silver Salières

Similar to the preceding. *Height, 8½ inches; width, 8 inches*

660. Pair Gilded Silver Salières

Similar to the preceding. *Height, 8½ inches; width, 8 inches*

661. Pair Gilded Silver Salières

Similar to the preceding. *Height, 8½ inches; width, 8 inches*

662. Pair Gilded Silver Salières

Similar to the preceding. *Height, 8½ inches; width, 8 inches*

663. Pair Gilded Silver Salières

Similar to the preceding. *Height, 8½ inches; width, 8 inches*

664. Pair Gilded Silver Salières

Similar to the preceding. *Height, 8½ inches; width, 8 inches*

[656] [653] [656]

At Top: Number 657

[NUMBER 665]

665. GILDED SILVER OPENWORK CAKE BASKET *Jean Baptiste Claude Odiot, Paris*
Oblong urn form, the flaring rim and base molded with gadroon ornament, the sides pierced in wire pattern, the swivel handle finely chased with fruits on the crest, the hinges formed of acanthus spray and rosette. Engraved with the Borghese arms. Weight, about 62 ounces. *Length, 14¼ inches*

[See illustration]

666. GILDED SILVER OPENWORK CAKE BASKET *Jean Baptiste Claude Odiot, Paris*
Similar to the preceding. *Length, 14¼ inches*

667. PAIR GILDED SILVER OPENWORK CAKE BASKETS *Jean Baptiste Claude Odiot, Paris*
Matching the preceding, but smaller. Approximate weight of each, 40 ounces.
Length, 11 inches

668. PAIR GILDED SILVER OPENWORK CAKE BASKETS *Jean Baptiste Claude Odiot, Paris*
Similar to the preceding. *Length, 11 inches*

[NUMBER 669]

669. GILDED SILVER AND CUT CRYSTAL VINAIGRIER *Martin Guillaume Biennais, Paris*
Cruet composed of octagonal oblong plateau on six leonine feet, the frieze chased with laurel, from which rises at the centre a square plinth decorated with divinities and the Borghese arms in relief and surmounted by a statuette of Nike holding two laurel wreaths. Flanking the statuette are Baccarat *diamanté*-cut crystal bottles set into pockets composed of three juxtaposed swans supporting a circlet. In the plateau are two sunken wells, presumably to hold the stoppers. Weight, about 58 ounces.

Height, 11½ *inches; width,* 10 *inches*

[See illustration]

670. GILDED SILVER AND CUT CRYSTAL VINAIGRIER *Martin Guillaume Biennais, Paris*
Similar to the preceding, but with slightly different bottles.

Height, 11¾ *inches; width,* 10 *inches*

671. Eight Ajouré Gilded Silver Coasters
Circular coaster with solid base, the rim *ajouré* with tritons flanking medallions, one of which is engraved with the Borghese escutcheon, anthemion motive, leaf scrolls, and rosettes, the edge with guilloche ornament. Maker unidentified. *Diameter, 4¾ inches*

672. Eight Ajouré Gilded Silver Coasters
Matching the preceding, but smaller. *Diameter, 4 inches*

673. Eight Ajouré Gilded Silver Coasters
Matching the preceding. *Diameter, 4 inches*

674. Eight Ajouré Gilded Silver Coasters
Matching the preceding. *Diameter, 4 inches*

675. Eight Ajouré Gilded Silver Coasters
Matching the preceding. *Diameter, 4 inches*

676. Eight Ajouré Gilded Silver Coasters
Matching the preceding. *Diameter, 4¾ inches*

677. Eight Ajouré Gilded Silver Coasters
Matching the preceding. *Diameter, 4¾ inches*

678. Eight Ajouré Gilded Silver Coasters
Matching the preceding. *Diameter, 4¾ inches*

679. Gilded Silver Oval Two-handled Jardinière *Martin Guillaume Biennais, Paris*
Oval shallow bowl on four conventionalized swan supports developing claw-and-ball feet, the open handles terminating in lion's masks; below the scalloped rim is a frieze of juxtaposed conventionalized swans and dolphins alternating with clusters of wheat, in low relief on a matted ground, bordered with a band of laurel ornament which encircles the body just above the swan supports. Borghese arms in relief. Base inscribed, *Biennais Orf^re^ des Lrs. Mtés. Imperiales et Royales à Paris.* Weight, about 64 ounces.
Length, 13 inches

[See illustration]

680. Gilded Silver Oval Two-handled Jardinière *Martin Guillaume Biennais, Paris*
Similar to the preceding. *Length, 13 inches*

[Number 679]

681. Pair Gilded Silver and Crystal Shell-pattern Bonbon Dishes
Jean Baptiste Claude Odiot, Paris

Composed of a crystal dish formed as a scallop shell, the loop handle, finial, and foot of gilded silver finely chiseled with bay leaves and acanthus, and resting on four conventionalized leonine feet. Bears Paris poinçons of the period. *Length, 8¾ inches*

[See illustration]

682. Pair Gilded Silver and Crystal Shell-pattern Bonbon Dishes
Jean Baptiste Claude Odiot, Paris

Similar to the preceding. *Length, 8¾ inches*

683. Pair Bronze Doré and Cut Crystal Compotiers *Jean Baptiste Claude Odiot, Paris*

Circular glass dish cut in *diamanté* pattern and etched with a band of bay leaves around the rim, on standard composed of baluster shaft and circular plinth finely chiseled with acanthus and fluting, the square base supported on four leonine feet.
Height, 11½ inches; diameter, 8½ inches

[See illustration of one]

684. Pair Bronze Doré and Cut Crystal Compotiers *Jean Baptiste Claude Odiot, Paris*

Similar to the preceding. *Height, 11½ inches; diameter, 8½ inches*

685. Pair Bronze Doré and Cut Crystal Compotiers *Jean Baptiste Claude Odiot, Paris*

Similar to the preceding. *Height, 11½ inches; diameter, 8½ inches*

686. Bronze Doré and Cut Crystal Epergne *Jean Baptiste Claude Odiot, Paris*

Formed as a molded drum-shaped plinth with four claw feet and acanthus applique on which stand three amors, surrounding a central shaft with acanthus and lotus base, supporting the largest of three flower-shaped cut crystal dishes, with laurel wreath finial. The glass imperfect. *Height, 24 inches*

687. Bronze Doré and Cut Crystal Epergne *Jean Baptiste Claude Odiot, Paris*

Similar to the preceding. *Height, 24 inches*

688. Bronze Doré and Cut Crystal Epergne *Jean Baptiste Claude Odiot, Paris*

Similar to the preceding. *Height, 24 inches*

[681] [683] [681]

689. PAIR GILDED SILVER COMPOTIERS *Jean Baptiste Claude Odiot, Paris*
Circular tray top with beaded edge and guilloche ornament, on shaped baluster banded with flowers and acanthus and domed circular foot similarly decorated. Engraved with the Borghese arms. *Height, 8 inches; diameter, 12½ inches*

690. PAIR GILDED SILVER COMPOTIERS
Matching the preceding. *Height, 8 inches; diameter, 12½ inches*

691. PAIR GILDED SILVER COMPOTIERS
Matching the preceding. *Height, 8 inches; diameter, 12½ inches*

692. PAIR GILDED SILVER URN-SHAPED SOUPIÈRES *Martin Guillaume Biennais, Paris*
Circular shallow urn, on flaring socle and square base with winged lion-mask-and-claw feet. The slightly domed cover surmounted by a figure of an amor which rises from a mat of formalized anthemia and laurel; around the body is a frieze of chimera and laurel wreaths enclosing Medusa heads, and at either sides loop handles molded with leaf ornament. The bell-shaped socle rises from a mat of radiating acanthus leaves, and bordering the square base is a band of molded fleurettes. Engraved with the Borghese arms. Has loose liner. Engraved inside the cover, *Biennais Orfev^re de S. M^té. L'Empereur et Roi à Paris.* Weight, about 88 ounces. *Height, 12 inches; width, 10 inches*

[See color plate]

693. PAIR GILDED SILVER URN-SHAPED SOUPIÈRES *Martin Guillaume Biennais, Paris*
Similar to the preceding. *Height, 12 inches; width, 10 inches*

694. PAIR GILDED SILVER URN-SHAPED SOUPIÈRES
Similar to the preceding. *Height, 12 inches; width, 10 inches*

695. PAIR GILDED SILVER URN-SHAPED SOUPIÈRES
Similar to the preceding. *Height, 12 inches; width, 10 inches*

696. PAIR GILDED SILVER SAUCIÈRES EN PLATEAU *Martin Guillaume Biennais, Paris*
Beautiful coupe suggesting the helmet of Athena, the loop handle terminating in a winged female figure, the body decorated with chimera supporting a shield which bears the Borghese arms, and below the flaring spout with a wreath of laurel enclosing a Medusa head. The socle, chased with formal leafage, fits onto the oval plateau which is chased with conventionalized lions, swans, and anthemia, and rests on six claw feet. Weight, about 54 ounces. *Height, 11½ inches; length, 10 inches*

[See color plate]

Top Row: 696, 692, 696 Centre: 703, 701, 705 Below: 698, 699, 697

697. GILDED SILVER CHOCOLATIER

Of oinochöe form, the body decorated with a band of human and bird grotesques juxtaposed and alternating with anthemia in low relief, upon a matted ground, in bands of acanthus and floral ornament. Below this and in high relief are three winged female busts developing animalistic supports which terminate in lion's paws, the base of the body chased with a mat of radiating acanthus and laurel leaves. From the flaring neck emerges a spout which is formed of a monster head, collared and terminating in an acanthus cluster. The high looped handle is reeded and is of carved ebony, and terminates in acanthus leaves and a mascaron. Hinged domed cover with acorn finial. Weight, allowing 3 ounces for ebony handle, about 54 ounces. *Height, 13 inches*

[See color plate opposite preceding page]

698. GILDED SILVER CHOCOLATIER

Similar to the preceding. *Height, 13 inches*

[See color plate opposite preceding page]

699. PAIR GILDED SILVER URN-SHAPED WINE COOLERS *Martin Guillaume Biennais, Paris*

Campana urn, the rim chased with guilloche ornament, the sides decorated in relief with a sea god in a chariot drawn by seahorses, and heads of Neptune in high relief, from which arise the two loop handles. Below a band of laurel are four swan supports with widespread wings developing claw-and-ball feet. Borghese arms. Weight of each, about 80 ounces. *Height, 9 inches; diameter, 9½ inches*

[See color plate opposite preceding page]

700. PAIR GILDED SILVER URN-SHAPED WINE COOLERS *Martin Guillaume Biennais, Paris*

Similar to the preceding. *Height, 9 inches; diameter, 9½ inches*

701. GILDED SILVER SOUPIÈRE EN PLATEAU *Martin Guillaume Biennais, Paris*

A magnificent urn, oval in form, rising from an oval plateau with leonine feet. The handles composed of winged herms terminating in acanthus clusters, the domed cover surmounted by a figure of Ceres with two amors, the group resting on a mat of acanthus foliage. Around the rim of the cover runs a band of anthemia molded in relief and around the body of the urn a frieze of herms supporting swags of flowers and laurel with alternating bird and animal attributes of the gods, applied in relief. On the cover and plateau are engraved and applied the Borghese arms, and underneath the legend: *Biennais Orfev^re^ de S. M^té.^ L'Empereur et Roi à Paris;* also bears the Paris poinçon of the period and Biennais' stamp, an ape and a B in a shield. Weight, about 372 ounces.

Height, 18 inches; length, 19 inches

[See color plate opposite preceding page]

702. Gilded Silver Soupière en Plateau *Martin Guillaume Biennais, Paris*
Similar to the preceding. *Height, 18 inches; length, 19 inches*

703. Pair Gilded Silver Four-light Candelabra *Martin Guillaume Biennais, Paris*
Composed of a tapered round shaft which rises from a claw-footed triangular plinth, molded in relief with acanthus foliage, the shaft decorated with figures of the gods Neptune, Minerva, and Apollo, and supporting a cluster of three cornucopia-shaped branches developing griffins which support on their heads a circlet of laurel which encloses the central sconce. All four *bobèches* are of urn pattern and molded with anthemia and palm leaves. *Height, 21 inches*

[See color plate opposite page 172]

704. Pair Gilded Silver Four-light Candelabra *Martin Guillaume Biennais, Paris*
Similar to the preceding. *Height, 20½ inches*

705. Three Gilded Silver and Cut Crystal Bonbon Stands
Jean Baptiste Claude Odiot, Paris
Pair circular and one oval; scalloped and *diamanté* cut glass dish on flaring half-fluted stem with guilloche and floral ornament, on rectangular plinth with anthemion design; supported on four claw feet. One glass dish damaged. *Height, about 7½ inches*

706. Seven Gilded Silver Ramekins *Martin Guillaume Biennais, Paris*
Small round vessel with close-fitting lid, on three leonine feet and with ebony handle.
Diameter, 2¾ inches

707. Twelve Gilded Silver Dinner Plates *Martin Guillaume Biennais, Paris*
Beautiful plain circular plate, the flanged border engraved with the Borghese arms, the rim molded and tooled with delicate anthemion motive. Reverse stamped with the Paris poinçons of the period and the goldsmith's mark. Weight of each, about 18 ounces.
Diameter, 9½ inches

708. TWELVE GILDED SILVER DINNER PLATES *Martin Guillaume Biennais, Paris*
Similar to the preceding. *Diameter, 9½ inches*

709. TWELVE GILDED SILVER DINNER PLATES *Martin Guillaume Biennais, Paris*
Similar to the preceding. *Diameter, 9½ inches*

710. TWELVE GILDED SILVER DINNER PLATES *Martin Guillaume Biennais, Paris*
Similar to the preceding. *Diameter, 9½ inches*

711. TWELVE GILDED SILVER DINNER PLATES *Martin Guillaume Biennais, Paris*
Similar to the preceding. *Diameter, 9½ inches*

712. TWELVE GILDED SILVER DINNER PLATES *Martin Guillaume Biennais, Paris*
Similar to the preceding. *Diameter, 9½ inches*

713. TWELVE GILDED SILVER DINNER PLATES
Similar to the preceding. *Diameter, 9½ inches*

714. TWELVE GILDED SILVER DINNER PLATES
Similar to the preceding. *Diameter, 9½ inches*

715. ELEVEN GILDED SILVER DINNER PLATES
Similar to the preceding. Three by Biennais, eight by another silversmith.
Diameter, 9½ inches

716. SIX GILDED SILVER DINNER PLATES *Martin Guillaume Biennais, Paris*
Matching the preceding, but larger. Approximate weight of each, 26 ounces.
Diameter, 10¾ inches

717. Pair Gilded Silver Chop Plates *Martin Guillaume Biennais, Paris*
Similar to the preceding. Approximate weight of each, 33 ounces. *Diameter, 12 inches*

718. Pair Gilded Silver Chop Plates *Martin Guillaume Biennais, Paris*
Matching the preceding. *Diameter, 12 inches*

719. Pair Gilded Silver Chop Plates *Martin Guillaume Biennais, Paris*
Matching the preceding. *Diameter, 12 inches*

720. Pair Gilded Silver Chop Plates
Matching the preceding. *Diameter, 12 inches*

721. Pair Gilded Silver Chop Plates
Matching the preceding. *Diameter, 12 inches*

722. Pair Gilded Silver Circular Platters *Martin Guillaume Biennais, Paris*
Very fine heavy silver plain charger, the rim molded and chiseled with anthemion ornament, the border engraved with the Borghese arms. Approximate weight of each, 53 ounces. *Diameter, 14½ inches*

723. Pair Gilded Silver Oval Platters *Martin Guillaume Biennais, Paris*
Matching the preceding. Approximate weight of each, 35 ounces. *Length, 15½ inches*

724. Pair Gilded Silver Oval Platters *Martin Guillaume Biennais, Paris*
Matching the preceding, but larger. Approximate weight of each, 60 ounces.
Length, 19 inches

725. Pair Gilded Silver Oval Platters
Matching the preceding, but slightly larger. Approximate weight of each, 70 ounces.
Length, 19¼ inches

726. Pair Gilded Silver Oval Platters *Martin Guillaume Biennais, Paris*
Matching the preceding, but larger. Approximate weight of each, 112 ounces.
Length, 26 inches

727. Pair Gilded Silver Oval Platters
Matching the preceding. Approximate weight of each, 120 ounces. *Length, 26 inches*

728. Gilded Silver and Cuivre Doré Hot Water Urn

Jean Baptiste Claude Odiot, Paris

Two-handled bulbous urn, the edges and shoulder molded and engraved with guilloche ornament, with high slightly flaring neck. The front and back with a Gorgon head in high relief; the spout, molded with acanthus, reeding, and flowers, terminates in a lion head and has a crescent ebony handle. On shaped domed foot and square base supported by four scroll- and leaf-carved lion-claw feet. Stands on molded square *bronze doré* plinth which contains a tray with a heater. The Borghese escutcheon is engraved in two places.

Height, 20½ inches

729. Gilded Silver and Cuivre Doré Covered Oval Dish, with Heater

Martin Guillaume Biennais, Paris

Two-handled oval dish with hot water heater, on four winged lion-mask-and-claw feet of *cuivre doré*. The domed cover of gilded silver surmounted by a fruited finial which rises from an acanthus mat, the borders molded with leaf ornament and beading, the frieze decorated in relief with a band of female divinities holding floral swags and alternating with juxtaposed swans. Borghese arms engraved on the cover and dish, and cover inscribed inside, *Biennais Orfev^re^ de leurs M^tes.^ Imperiales et Royales.*

Height, 13 inches; length, 20 inches

730. Gilded Silver and Cuivre Doré Covered Oval Dish, with Heater

Martin Guillaume Biennais, Paris

Similar to the preceding. *Height, 13 inches; length, 20 inches*

731. Pair Gilded Silver and Cuivre Doré Covered Oval Dishes, with Heater

Martin Guillaume Biennais, Paris

Similar to that of the preceding, but smaller. Crested, and inscribed *Biennais Orf^re.^ de L^rs.^ M^tés.^ Imperiales et Royales.* *Height, 12 inches; length, 17 inches*

[See illustration of one opposite following page]

732. Pair Gilded Silver and Cuivre Doré Covered Circular Dishes, with Heater

Martin Guillaume Biennais, Paris

Design similar to the preceding. Crested, and inscribed *Biennais Orfèv^re^ de S. M^té^. L'Empereur et Roi à Paris.* *Height, 12 inches; diameter, 10½ inches*

733. Pair Gilded Silver and Cuivre Doré Covered Circular Dishes, with Heater

Martin Guillaume Biennais, Paris

Similar to the preceding. *Height, 12 inches; diameter, 10½ inches*

734. Pair Gilded Silver and Cuivre Doré Covered Circular Dishes, with Heater
Martin Guillaume Biennais, Paris
Similar to the preceding. *Height, 12 inches; diameter, 10½ inches*

735. Pair Gilded Silver and Cuivre Doré Covered Circular Dishes, with Heater
Similar to the preceding. *Height, 12 inches; diameter, 10½ inches*

736. Pair Gilded Silver and Cuivre Doré Covered Circular Dishes, with Heater
Similar to the preceding. *Height, 12 inches; diameter, 10½ inches*

737. Pair Gilded Silver and Cuivre Doré Covered Circular Dishes, with Heater
Martin Guillaume Biennais, Paris
Similar to the preceding, but smaller. *Height, 11 inches; diameter, 10 inches*
[See illustration]

738. Pair Gilded Silver and Cuivre Doré Covered Circular Dishes, with Heater
Martin Guillaume Biennais, Paris
Similar to the preceding. *Height, 11 inches; diameter, 10 inches*

739. Pair Gilded Silver and Cuivre Doré Covered Circular Dishes, with Heater
Martin Guillaume Biennais, Paris
Similar to the preceding. One cover missing. *Height, 11 inches; diameter, 10 inches*

740. Ajouré Gilded Silver Oval Tray
Plain centre except for the engraved Borghese escutcheon, surrounded by a beaded and guilloche decorated rim finely *ajouré* with tritons, anthemia, and rosettes, with two open handles. Slightly imperfect. Weight, about 88 ounces.
Length, 21½ inches; width, 16 inches

741. Ajouré Gilded Silver Oval Tray
Matching the preceding. Slightly imperfect. *Length, 21½ inches; width, 16 inches*

742. Pair Cuivre Doré Venison Dishes, with Heater
On four lion-mask-and-claw feet. *Length, 26½ inches; width, 14 inches*

743. Twelve Gilded Silver Berry Spoons, and Twelve Teaspoons
Pierre-Benoit Lorillon, Paris
With finely chased stem, and with the Borghese arms. [Lot.]

[Numbers 731 (at top) and 737]

744. Twelve Gilded Silver Berry Spoons, and Twelve Teaspoons
Pierre-Benoit Lorillon, Paris
Matching the preceding. [Lot.]

745. Twelve Gilded Silver Berry Spoons, Twelve Salt Spoons and Twelve Skewers *Martin Guillaume Biennais and Pierre-Benoit Lorillon, Paris*
Berry spoons matching the preceding; skewers of stiletto pattern with ringed top. [Lot.]

746. Seven Gilded Silver Sugar Tongs, Four Serving Spoons and Twenty-three Mustard Spoons
Jean Baptiste Claude Odiot, Pierre-Benoit Lorillon, and others, Paris
Varying in pattern. All bear the Borghese arms. [Lot.]

747. Five Gilded Silver Sauce Ladles, Three Fruit Servers, Four Cheese Scoops and Pair Carvers *Pierre-Benoit Lorillon, and Martin Guillaume Biennais, Paris*
Varying in pattern. All with Borghese arms. [Lot.]

748. Pierced and Engraved Gilded Silver Fish Server *Aimée-Catherine Clerin, Paris*
Sabre blade finely pierced and engraved with foliage and a fish, and with the Borghese arms; the handle of ebonized wood. *Length, 17 inches*

749. Eight Gilded Silver Fruit Servers *François-Dominique Naudin, Paris*
Shovel-pattern serving spoon with plain reeded stem engraved with the Borghese arms.
[See illustration of one opposite page 160]

750. Eight Gilded Silver Sugar Sifters *François-Dominique Naudin, Paris*
Matching the preceding. [Lot.]

751. Thirty-two Gilded Silver Sauce Ladles *Aimée-Catherine Clerin, Paris*
Matching the preceding. Very finely gilded.
[See illustration of one opposite page 160]

752. Twelve Gilded Silver Dessert Spoons and Twelve Forks
François-Dominique Naudin, Paris
Matching the preceding. [Lot.]

753. Twelve Gilded Silver Dessert Spoons and Twelve Forks
François-Dominique Naudin, Paris

Matching the preceding.

754. Twelve Gilded Silver Dessert Spoons and Twelve Forks
François-Dominique Naudin, Paris

Matching the preceding.

755. Twelve Gilded Silver Dessert Spoons and Twelve Forks
François-Dominique Naudin, Paris

Matching the preceding. [Lot.]

756. Twelve Gilded Silver Dessert Spoons and Twelve Forks
François-Dominique Naudin, Paris

Matching the preceding. [Lot.]

757. Twelve Gilded Silver Dessert Spoons and Twelve Forks
François-Dominique Naudin, Paris

Matching the preceding. [Lot.]

758. Twelve Gilded Silver Dessert Spoons and Twelve Forks
François-Dominique Naudin, Paris

Matching the preceding. [Lot.]

759. Twelve Gilded Silver Dessert Spoons and Twelve Forks
François-Dominique Naudin, Paris

Matching the preceding. [Lot.]

760. Twelve Gilded Silver Dessert Spoons and Twelve Forks
François-Dominique Naudin, Paris

Matching the preceding. [Lot.]

761. Twelve Gilded Silver Dessert Spoons and Twelve Forks
François-Dominique Naudin, Paris

Matching the preceding. [Lot.]

762. Eight Gilded Silver Dessert Spoons and Sixteen Forks
François-Dominique Naudin, Paris

Matching the preceding. [Lot.]

763. Thirty-six Gilded Silver Dessert Spoons
Aimée-Catherine Clerin and François-Dominique Nadin, Paris
Matching the preceding, but slightly smaller.

764. Twenty-eight Gilded Silver Dessert Forks *François-Dominique Naudin, Paris*
Matching the preceding.

765. Thirty-six Gilded Silver Teaspoons *François-Dominique Naudin, Paris*
Matching the preceding.

766. Thirty-six Gilded Silver Teaspoons *François-Dominique Naudin, Paris*
Matching the preceding.

767. Thirty-six Gilded Silver Teaspoons *François-Dominique Naudin, Paris*
Matching the preceding.

768. Twenty-two Gilded Silver Teaspoons *François-Dominique Naudin, Paris*
Matching the preceding.

769. Thirty-six Gilded Silver Sherbet Spoons *François-Dominique Naudin, Paris*
Matching the preceding.

770. Thirty-six Gilded Silver Sherbet Spoons *François-Dominique Naudin, Paris*
Matching the preceding.

771. Gilded Silver Ladle
The tapering long stem finely chiseled with laurels and acanthus and terminating in a Medusa mask, the bowl plain. Stamped with Rome poinçons and the mark of the maker. Weight, about 14 ounces. *Length, 17 inches*

772. Gilded Silver Ladle
Matching the preceding. *Length, 17 inches*

773. Gilded Silver Ladle
Matching the preceding. *Length, 17 inches*

774. Baccarat Cut Glass Covered Tureen
Spherical, the sides cut in trellis pattern; with domed cover. *Height, 12½ inches*

[END OF FOURTH SESSION]

FIFTH AND LAST SESSION

Saturday, January 6, 1934, at 2:15 p.m.

CATALOGUE NUMBERS 775 TO 918 INCLUSIVE

IMPORTANT ANTIQUE ENGLISH AND FRENCH SILVER

775. TWO GEORGIAN SILVER MARROW SCOOPS *London, circa* 1740-60
With grooved narrow bowl and stem. Engraved with crest and fully hall-marked.
Length, about 8½ *inches*

776. ENGLISH ENGRAVED SILVER WAITER *Georgian Style*
Small circular salver, the centre engraved with a cartouche enclosing a monogram; chased border and feet. Victorian hall marks. *Diameter,* 8½ *inches*

777. GEORGE III SHEFFIELD PLATE WINE COOLER *Circa* 1805
Campana urn, the flaring rim, handles, and foot chased with acanthus and scrolls. Engraved coat of arms, with the motto *Je suis prête.* Monogrammed.
Height, 10½ *inches*

778. CHASED SHEFFIELD PLATE HOT WATER URN *English (?), circa* 1805
Half-fluted urn, on flaring square base, domed cover with flame finial, mascaron and scroll handles. Chased with acanthus and flowers. *Height,* 19½ *inches*

779. QUEEN ANNE CHASED SILVER SMALL TEAPOT *London,* 1707
Spherical, with hinged domed cover, ivory handle and finial. Chased at some later date with cartouches enclosing heads of ancients, flowers, and foliage. *Height,* 4½ *inches*

780. GEORGE III PIERCED SILVER CAKE DISH *London,* 1794
Boat-shaped, the sides pierced with a band of fluting and arabesques; reeded flaring base; centre with armorial escutcheon. *Length,* 13 *inches*

781. GEORGE III SILVER MELON-SHAPED TEAPOT *London,* 1800
Nearly spherical, the lower half of the body fluted simulating a lotus; partly fluted spout, black ebony handle and finial. Engraved underneath E R MCC, 1899.
Height, 5½ *inches; diameter,* 5¼ *inches*

782. PAIR GEORGE III SILVER SAUCE BOATS *Robert Pierce (?), London,* 1770
Oval coupe, with plain body and flaring spout, the rim molded with gadroon ornament; leaf-and-scroll handle, and three shell-and-hoof feet. *Length,* 7 *inches*

783. GEORGE II SILVER CIRCULAR PLATTER *Fred. Kandler, London,* 1756
Very fine plain dish, the shaped border molded with gadroon ornament. Engraved with armorial escutcheon. Weight, about 40 ounces. *Diameter,* 14 *inches*

784. GEORGE III SILVER OVAL PLATTER *Andrew Fogelberg, London,* 1778
Beautiful plain oval platter, the shaped edge molded with gadroon ornament. Border engraved with a coat of arms and crest. Weight, about 54 ounces. *Length,* 18 *inches*

785. GEORGE III SILVER OVAL PLATTER *London,* 1813
Somewhat similar to the preceding. Plain centre, the shaped border finely molded with gadroon ornament. Small engraved crest. Weight, about 54 ounces. *Length,* 18 *inches*

786. GEORGE III SILVER OVAL PLATTER *Robert Salmon, London,* 1792
Somewhat similar to the preceding, but larger. Plain centre, the shaped border finely molded with gadroon ornament. Weight, about 62 ounces. *Length,* 19½ *inches*

787. GEORGE III SILVER OVAL PLATTER *London,* 1801
Somewhat similar to the preceding, but larger. Centre plain, shaped border finely molded with gadroon ornament. Small engraved crest. Weight, about 68 ounces.
Length, 21 *inches*

788. GEORGE II CHASED AND ENGRAVED SILVER SALVER *George Hindmarsh, London,* 1744
Small circular tray on three scroll-and-acanthus feet. The centre engraved with flowers and scrolls surrounding an armorial escutcheon, the shaped border molded with acanthus scrolls and fluting. Weight, about 34 ounces. *Diameter,* 12 *inches*
From Crichton Bros., Chicago

789. PAIR ADAM SHEFFIELD PLATE COLUMNAR CANDLESTICKS
Corinthian column pattern, the flaring square base finely chased with rams' masks, husk swags, and acanthus. *Height,* 12½ *inches*

790. GEORGE III CHASED AND ENGRAVED SILVER SALVER *London,* 1794
Circular tray, the centre engraved with foliage and C-scrolls, the border elaborately pierced and chased with mascarons, scrolls, and foliage. On four chased feet.
Diameter, 17½ *inches*

[NUMBER 791]

791. PAIR WILLIAM IV ELABORATELY MODELED SILVER WINE COOLERS
Benjamin Smith, London, 1836

Urn-shaped, richly modeled in high relief with trailing vines, foliage, and clusters of grapes, the handles formed of interlaced vines; ornamenting the scrolled bases are figures of wolfhounds modeled as separate figures and applied. In a cartouche is an engraved crest and the motto *Semper Fidelis*. With silver loose liners. Weight of each, about 210 ounces. *Height,* 12½ *inches; diameter,* 11½ *inches*

[See illustration]

792. WILLIAM IV CHASED AND ENGRAVED SILVER SALVER *William Bateman, London,* 1833

Circular tray, the centre engraved with a profusion of oak leaves and acorns centring a stag's head crest, on a matted ground; the border elaborately chased with similar motive in high relief. On four pierced and chased feet. *Diameter,* 21½ *inches*

793. George III Sheffield Plate Oblong Tea Tray *Circa* 1800

Centre plain except for engraved armorial escutcheon and the motto *Arte et Marte*. Raised border, and flaring handles finely molded with gadroon and leaf ornament.

Length, 27 inches

794. Pair English Silver Urn-shaped Tureens *Reily & Storer, London,* 1837

Classic urn on square base, decorated with a band of molded acanthus volutes on a matted ground, the socle with radiating acanthus leaves; handles formed as juxtaposed serpents seizing a sphere, the cover surmounted by a fir cone finial springing from radiating acanthus leaves, the border molded with egg-and-dart motive. Loose silver liner. Weight of each, about 85 ounces. *Height, 9¼ inches; diameter, 10 inches*

Note: This pair of tureens and the following tureen merit praise for their design and workmanship, in which is seen a perpetuation of the fine classicism which characterizes English silversmithing of the later eighteenth century.

[See illustration]

795. English Silver Urn-shaped Tureen *Reily & Storer, London,* 1837

Matching the preceding. Weight, about 170 ounces.

Height, 13 inches; length, 17 inches

[See illustration]

796. Pierced and Chased Silver Epergne *George III Style*

With scrolled branches supporting eight oval and circular openwork dishes, surrounding a central boat-shaped basket. Beautifully pierced and chased with fluting, husk festoons, and medallions. Victorian hall marks. Crested and monogrammed.

Height, 14½ inches; length, 21 inches

[Numbers 794 (two at top) and 795]

797. PAIR GEORGE II SILVER SAUCE BOATS *London, 1756*

Fine oval coupe, with flaring spout, molded gadroon rim, three shell-and-scroll legs, voluted loop handle molded with acanthus and scale ornament. Three marks underneath. Weight of each, about 18 ounces. *Length, 9 inches*

From Nachemsohn (of London), Chicago

[See illustration]

798. PAIR GEORGE III SILVER SAUCE TUREENS AND COVERS *Thomas Robins, London, 1808*

Very fine small oval tureen on four lion-mask and claw supports, the handles chased with shells and acanthus, the rim and domed cover molded with gadroon ornament. At either side a leaf cartouche in low relief enclosing an armorial escutcheon. Small engraved crest on cover. Weight of each, about 38 ounces. *Length, 9 inches*

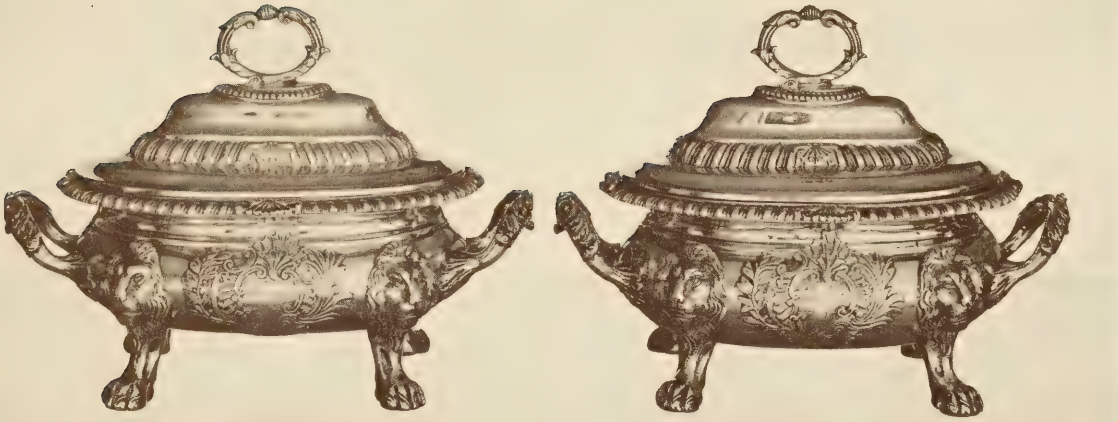
From Nachemsohn (of London), Chicago

[See illustration]

799. PAIR GEORGE III SILVER SAUCE TUREENS AND COVERS *Thomas Robins, London, 1808*

Similar to the preceding. Small engraved crest on cover. Weight of each, about 38 ounces. *Length, 9 inches*

From Nachemsohn (of London), Chicago



[Numbers 797 (at top) and 798]

800. GEORGE IV CHASED AND ENGRAVED SILVER SALVER *London, 1822*

Circular tray, the centre engraved with flowers and scrolls surrounding an armorial escutcheon, the border finely molded and chased with shells, leafage, and gadroon ornament. On four chased feet. Back inscribed: *A Gift to Arabella Hedley from her Godmother and Grandmother, Elizabeth Hedley,* MDCCCXXIII. Weight, about 138 ounces. *Diameter, 21½ inches*

[See illustration]

801. PAIR ENGLISH GILDED SILVER FOUR-LIGHT CANDELABRA

Wm. Comyns and Sons, London, 1907

Heavy solid cast candelabra finely wrought with animal masks, flowers, birds, and acanthus in high relief; the central shaft rises from a shaped circular base and supports acanthus-scroll branches with urn sconces for four lights. Total weight, about 460 ounces. *Height, 22 inches*

802. GEORGE IV SILVER SOUP TUREEN AND COVER *Richard Sibley (?), London, 1820*

Oval, on four fine lion-mask and claw-and-ball feet, the looped side handles also terminating in lions' masks, the domed cover with scrolled handle molded with shells and flowers. Cover and side engraved with a coat of arms and crest bearing the motto *Pour Apprendre Oblez ne Puis.* Weight, about 107 ounces. *Height, 11 inches; length, 14½ inches*

From Nachemsohn (of London), Chicago

[See illustration]

803. GEORGE IV SILVER SOUP TUREEN AND COVER *Richard Sibley (?), London, 1820*

Similar to the preceding. *Height, 11 inches; length, 14½ inches*

From Nachemsohn (of London), Chicago

[Numbers 800 and 802]

804. PAIR GEORGE IV SILVER ENTRÉE DISHES WITH COVERS *Robert Garrard, London,* 1825
Shaped oblong dish with domed cover, the borders finely molded with gadroon, acanthus, and shell ornament; the reeded and foliated handles are detachable, permitting the cover to be used as an extra dish; engraved with an armorial escutcheon and a crest.

Length, 12 inches

Note: The firm of Garrard has held the title of 'Gold- and Silversmiths to the Crown' for probably a century or more, and they have made practically all of the official silver ware for use by the British Government and its various departments, in addition to the services used by the King and Queen on formal occasions.

From Nachemsohn (of London), Chicago

[See illustration]

805. PAIR GEORGE IV SILVER ENTRÉE DISHES WITH COVERS *Robert Garrard, London,* 1825
Similar to the preceding. *Length, 12 inches*
From Nachemsohn (of London), Chicago

806. PAIR WILLIAM IV SILVER ENTRÉE DISHES WITH SHEFFIELD PLATE HEATERS MADE FOR GEORGE FITZCLARENCE, 1ST EARL OF MUNSTER

William Bateman, London, 1835

Circular dish in solid silver, the edge molded with gadroon and shell ornament; the domed cover with gadrooned border, the handle in the form of a crowned lion standing on an ermine chapeau, and engraved with the arms of the 1st Earl of Munster, which are the royal arms of William IV without the escutcheon of the Arch Treasurer of the Holy Roman Empire, with the motto *Nec Temere Nec Timide.* Set into Sheffield plate heater, with foliage and shell-chased handles and feet.

Height, 11½ inches; length, 13½ inches

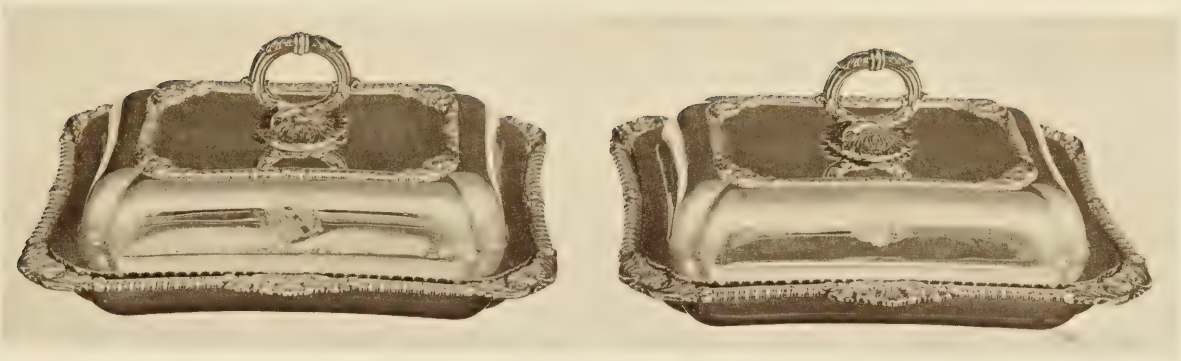
Note: George Fitzclarence, 1st Earl of Munster, was elevated to the peerage June 4, 1831, and was later *aide-de-camp* to Queen Victoria, Lieutenant of the Tower, and Governor of Windsor Castle.

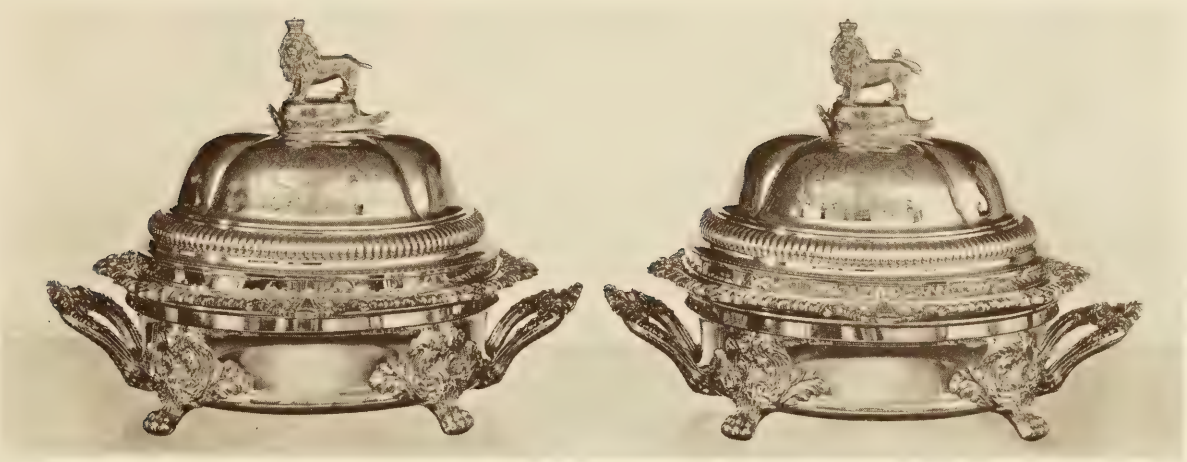
[See illustration]

807. PAIR WILLIAM IV SILVER ENTRÉE DISHES, WITH SHEFFIELD PLATE HEATERS MADE FOR GEORGE FITZCLARENCE, 1ST EARL OF MUNSTER

William Bateman, London, 1835

Similar to the preceding. *Height, 11½ inches; length, 13½ inches*





[Numbers 804 (at top) and 806]

808. WILLIAM IV REPOUSSÉ GILDED SILVER OVAL PLAQUE

Benjamin Smith (?), London, 1837

The *cavetto* finely decorated in *repoussé* with Morland rustic figures and a dog walking in a pasture flanked by groves of trees; the wide flanged border with fruits, vegetables, and birds in high relief on a matted or stippled ground, the rim dentiled. Monogrammed on back. *Length,* 24 *inches*

809. WILLIAM IV REPOUSSÉ GILDED SILVER OVAL PLAQUE

Benjamin Smith (?), London, 1837

Somewhat similar to the preceding, but smaller. Monogrammed on back.

Length, 18½ *inches*

810. ENGLISH CHASED GILDED SILVER CANDELABRUM *John S. Hunt, London,* 1840

Formed as a cluster of lilies containing sconces for seven lights, surmounting a circular pillar which flares widely at the base and is chased with descending leaves, vine, shells, and acanthus. Engraved coat of arms and crests. Weight, about 230 ounces.

Height, 37 *inches*

811. GEORGE III GILDED SILVER RELIEF PLAQUE *William Pitts, London,* 1810

Large circular charger depicting a feast of the gods, a group of figures in high relief around a table laden with fish; in the upper left appear two small figures in oriental garb. The wide border or *marli* shows a frieze of river gods alternating with grotesque masks, upon a matted ground, and below each mask three juxtaposed dolphins. The rim is molded with a free interpretation of the egg-and-dart motive. Weight, about 220 ounces.

Diameter, 24½ *inches*

Note: This fine plaque illustrates a successful attempt to reproduce a masterpiece of Renaissance art, with variations on the theme.

From Howard and Co., New York

[See illustration]

812. GEORGE III SILVER MIRROR PLATEAU *Matthew Boulton, Birmingham,* 1806

Oblong table plateau in three sections, the silver frame with beaded border and leonine feet. Lined with mahogany. *Length,* 50 *inches; width,* 16½ *inches*

[Number 811]

813. GEORGE III SILVER 'TEMPLE OF FLORA' EPERGNE *London,* 1804

Table centrepiece formed as a pergola composed of four caryatids supporting openwork baskets in their hands; on their heads rests a trellised openwork dome chiseled in beautiful leaf tracery design and surmounted by an acanthus finial. This enshrines a statuette of Flora holding a cornucopia of flowers. The whole surmounts a shaped plinth chased with a frieze of foliage arabesques and supported on four winged sphinxes. Maker's mark, P C in an oblong shield, on the main structure. The statuette, griffins, and caryatids are the work of Rundell, Bridge and Rundell, royal goldsmiths. Monogrammed. Weight, about 345 ounces. *Height, 22½ inches; width, 13 inches*

Note: An interesting example of English silversmithing in the classic manner, based directly on a design of Robert Adam.

[See illustration]

[Number 813]

814. Pair George IV Silver-mounted Sheffield Plate Entrée Dishes with Covers and Heaters *Philip Roundell, London,* 1821

The domed oblong cover with molded gadroon, shell, and leaf border, surmounted by a solid silver crest composed of a lion's head emerging from a flame, and stamped with maker's mark and date letter; dish with similarly molded border, set into oblong heater with loose liner and finely chased handles and feet.

Height, 9½ *inches; length,* 12½ *inches*

Collection of the Earl and Countess of Breadalbane, Dunholme House, Daventry, Northamptonshire

[See illustration]

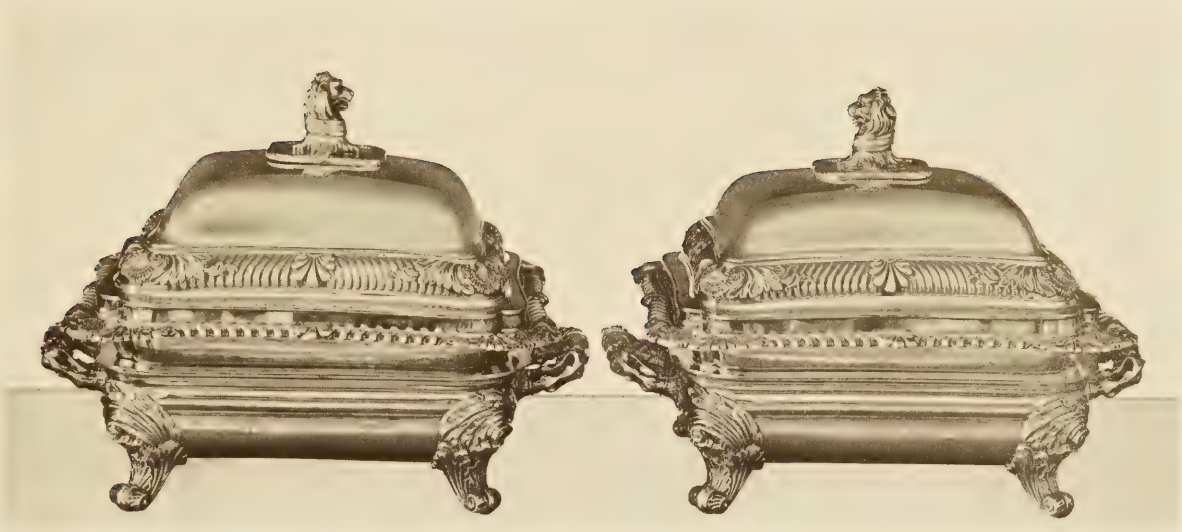
815. Pair George III Silver Tureens, with Sheffield Plate Heaters

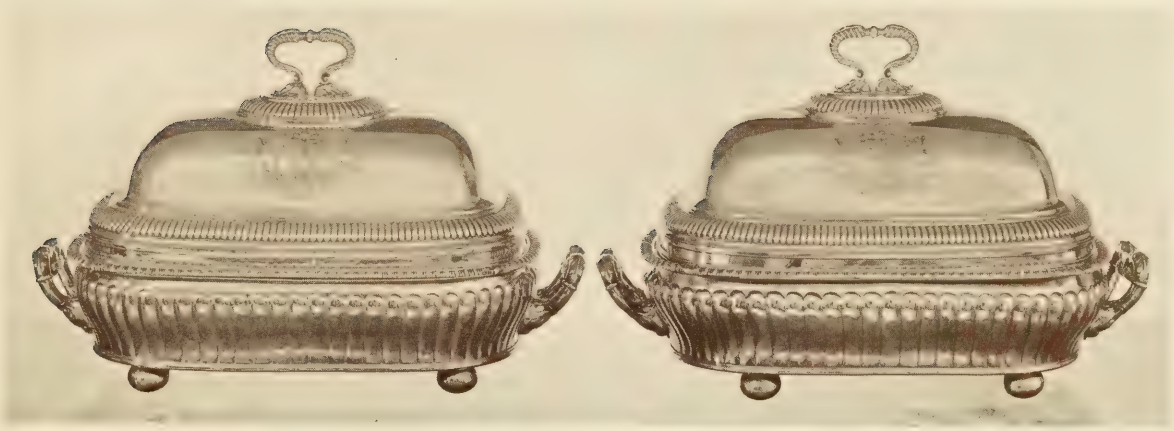
Paul Storr, London, 1808

Oblong dish with domed cover of solid silver, the borders molded with gadroon and leaf ornament, the detachable handle similarly molded. Engraved with a coat of arms and a crest with the motto *Sequanur.* Set into Sheffield plate heater with gadroon sides, foliated handles, and ball feet. *Height,* 9½ *inches; length,* 15 *inches*

Note: The preëminence of Paul Storr is exemplified in this pair of beautiful tureens.

[See illustration]





[Numbers 814 (at top) and 815]

816. Very Rare Cromwellian Silver Caudle or Posset Cup and Cover

Andrew Moore, London, 1657

Swelling body encircled by a series of oval acanthus medallions in *repoussé,* intersected by small shells and punched work. At either side are larger medallions, one enclosing an escutcheon charged with a cross, a lion, and three daggers. The two foliated scroll handles develop winged female busts. The slightly rounded cover, decorated with similar acanthus medallions in *repoussé,* has a twisted ring handle and is engraved with a crest. Four marks stamped under the cover and on the base, and an almost obliterated mark below the rim. *Height,* 6 *inches; width,* 8½ *inches*

Note: The exceptional rarity of English silver of the Commonwealth period is attributable to the religious fanaticism in evidence at that time, when a tremendous amount of church and other silver plate was deliberately destroyed or melted down as too worldly to suit the puritanical taste of the zealots who, for a time, controlled England. Added to this situation was the impecunious condition to which many families were reduced by civil war.

The Worshipful Company of Coach Makers in London possesses a standing cup by this silversmith, and two alms dishes by the same maker are in the Church of St. Vedast, London.

Exhibited at the Art Institute of Chicago, 1928
From Crichton Bros., Chicago

[See illustration]

[Number 816]

817. RARE CHARLES II SILVER PLATE *London, 1672*

Plain plate with flanged border and molded rim; four stamps on reverse, including the maker's mark, which appears to be D R with crown above, and the date letter for 1672. Weight, about 14 ounces. *Diameter, 9½ inches*

Collection of Brainard Lemon, Louisville, Ky., 1928

Exhibited at the Arts Club, Chicago

818. TWELVE VERY FINE AND RARE GEORGE II SILVER PLATES BY PAUL LAMERIE *London, 1746*

Beautiful plain plate with shaped border, the rim molded with gadroon and relief ornament, the border engraved with the arms and crest of the 1st Earl of Tyrone. Four marks underneath, comprising the date letter, crowned leopard's head, lion passant, and the maker's mark; the latter consists of the script letters P L, a crown above, a mullet below, in a shaped shield. Weight of each, about 18 ounces. *Diameter, 9½ inches*

Note: Paul Lamerie ranks as the outstanding English silversmith of the eighteenth century. French by birth, he emigrated to England with the many other Huguenots who left France after the Revocation of the Edict of Nantes. His work consistently maintains a high quality and much of it is directly inspired by the designs of the Frenchman Daniel Marot.

Sir Marcus Beresford was created 1st Earl of Tyrone in July, 1746. This set of twelve plates was made during the same year that witnessed his elevation to the Peerage of Ireland.

[See illustration of one]

819. TWELVE GEORGE I SILVER PLATES *London, 1716*

Beautiful plain plate of somewhat similar in design to the preceding, the shaped border molded with gadroon ornament and engraved with a coat of arms and crest. Stamped with three marks on reverse. Weight of each, about 18 ounces. *Diameter, 9½ inches*

From Crichton Bros., Chicago

[See illustration of one]

820. TWELVE GEORGE I SILVER PLATES *London, circa 1717*

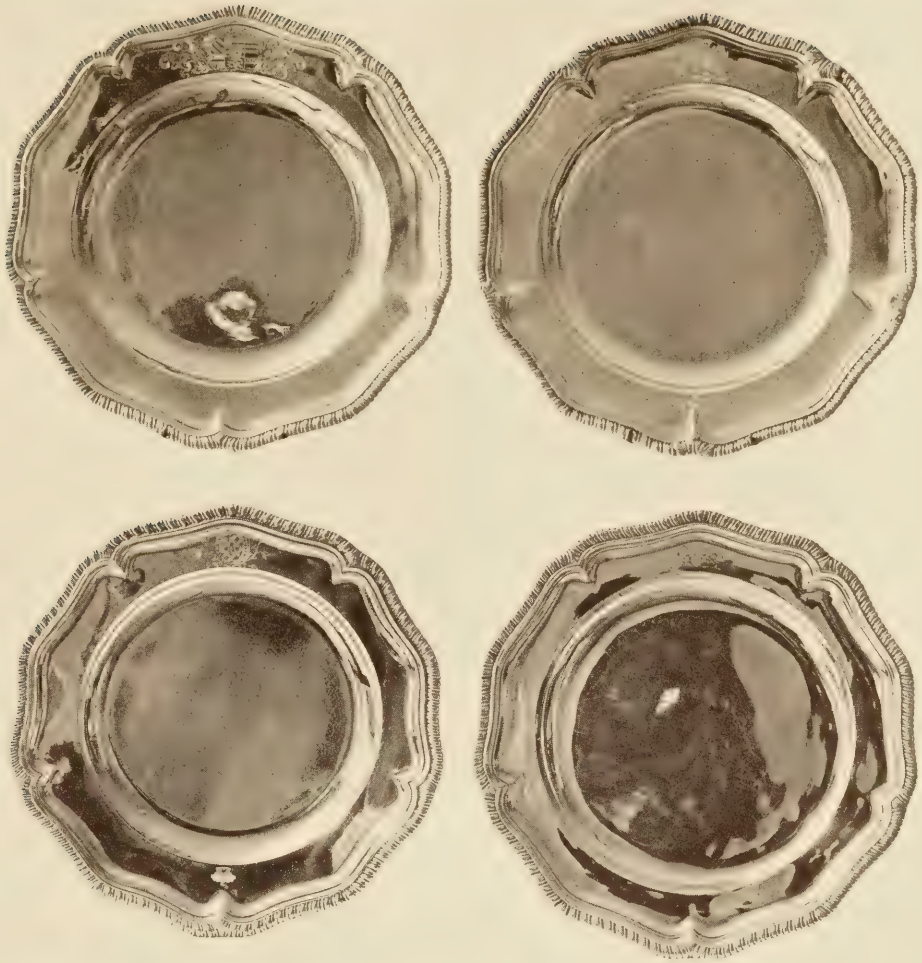
Beautiful plain plate somewhat similar in design to the preceding, the shaped border molded with gadroon ornament. Stamped with four marks and engraved with a small crest. Inscribed on back E R McC, October 29, 1912. Weight of each, about 19 ounces. *Diameter, 9¾ inches*

[See illustration of one]

821. TWELVE EARLY GEORGIAN SILVER PLATES *London, circa 1737*

Beautiful plain plate somewhat similar in design to the preceding, the shaped border molded with gadroon ornament and engraved with an armorial escutcheon. Stamped with four partly obliterated marks on back. Weight of each, about seventeen ounces. *Diameter, 9½ inches*

[See illustration of one]



At Top, Left to Right: 821, 818

At Bottom, Left to Right: 819, 820

822. Important Pair George III Gilded Silver Wine Coolers Designed by John Flaxman *Benjamin and James Smith, London,* 1810

Magnificent campana urn, the body decorated in low relief with a procession of mythological deities above which runs a band of grapevine; the lower part of the body has acanthus and flowers which radiate from the socle and at either side a reeded loop handle terminating in bearded male masks. The flaring rim is molded with gadroon ornament and beading, and the flat rim of the liner is ornamented with an applied running band of grapevine. The body is supported on four juxtaposed chimerae composed of lion-footed winged monsters with ram's heads, resting on a quatrefoil base. Weight of each, about 245 ounces. *Height,* 13 *inches; diameter,* 10 *inches*

Note: John Flaxman (1755-1826), the outstanding English sculptor and draughtsman of his period, was, among other activities, employed by the eminent potter Josiah Wedgwood to model some of his finest productions; in this branch of art Flaxman had already gained European fame. His stay of five years in Rome and the knowledge acquired there inspired him to attempt the direct reproduction of classical antiquities, such as we see in this splendid pair of urns.

From Nachemsohn (of London), Chicago

[See frontispiece]

823. SUPERB GILDED SILVER SOUPIÈRE MADE BY JEAN BAPTISTE CLAUDE ODIOT FOR COUNT NIKOLAI DEMIDOFF *Paris,* 1800-12

Formed of two winged draped female caryatids kneeling and supporting on their upraised hands a circular bowl with loose liner and slightly domed cover. The cover is surmounted by a finely chiseled fruited finial and bears two coats of arms consisting of lions supporting a double oval shield charged with rampant lions ensigned by a coronet and with medallion pendant enclosing the monogram L A. The bowl is enriched with a frieze of voluted grapevines among which are entwined dolphins and clusters of wheat, and intersected by Medusa masks. The circular base is bordered with a running band of formalized leaves and arabesques and bears the same arms. Stamped with Odiot's mark and name in full. With extra liner. Weight, about 310 ounces. *Height,* 16½ *inches; diameter,* 11 *inches*

Note: This soupière, the one following, and the two pairs of oviform *entrée* platters [Numbers 825 and 826] are part of a magnificent gilded silver service ordered by Count Nikolai Demidoff from the great Paris goldsmith Odiot, during his residence in Paris in the early years of the nineteenth century. An account of this purchase appears in the books of Odiot et Cie., the existing firm. Each article bears the arms of Mme. de la Chapelle, friend of Count Demidoff, who was associated with the Imperial family. The entire service was exhibited in 1823 at the Luxembourg, then called the Musée des Arts Modernes du Luxembourg. At the present time a collection of original models and replicas of objects which form part of the Demidoff service are exhibited at the Musée des Arts Decoratifs, Gallery Number 5. (See biographical note on Jean Baptiste Claude Odiot.)

Count Nikolai Demidoff was born near St. Petersburg in 1774 and inherited a huge fortune. He spent a considerable time in Paris and Florence, where his two sons, Paul and Anatole, were born. The latter married Princess Mathilde Bonaparte, and is known for his famous art collections, which were dispersed at the outstanding art sale of the nineteenth century.

The objects described here came later into the possession of a titled Anglo-American family.

From Nachemsohn (of London), Chicago

[See frontispiece]

824. Superb Gilded Silver Soupière Made by Jean Baptiste Claude Odiot for Count Nikolai Demidoff *Paris,* 1800-12
Similar to the preceding, and with extra liner. *Height,* 16½ *inches; diameter,* 11 *inches*
From Nachemsohn (of London), Chicago

[See frontispiece]

825. Pair Fine Gilded Silver Oval Platters Made by Jean Baptiste Claude Odiot for Count Nikolai Demidoff *Paris,* 1800-12
Beautiful plain oval platter, the edge chiseled with a narrow band of formal acanthus, the border engraved with the same arms as the preceding. Stamped with Odiot's mark and name in full. *Length,* 17¼ *inches*
From Nachemsohn (of London), Chicago

[See illustration of one]

826. Pair Fine Gilded Silver Oval Platters Made by Jean Baptiste Claude Odiot for Count Nikolai Demidoff *Paris,* 1800-12
Matching the preceding, but larger. *Length,* 21½ *inches*
From Nachemsohn (of London), Chicago

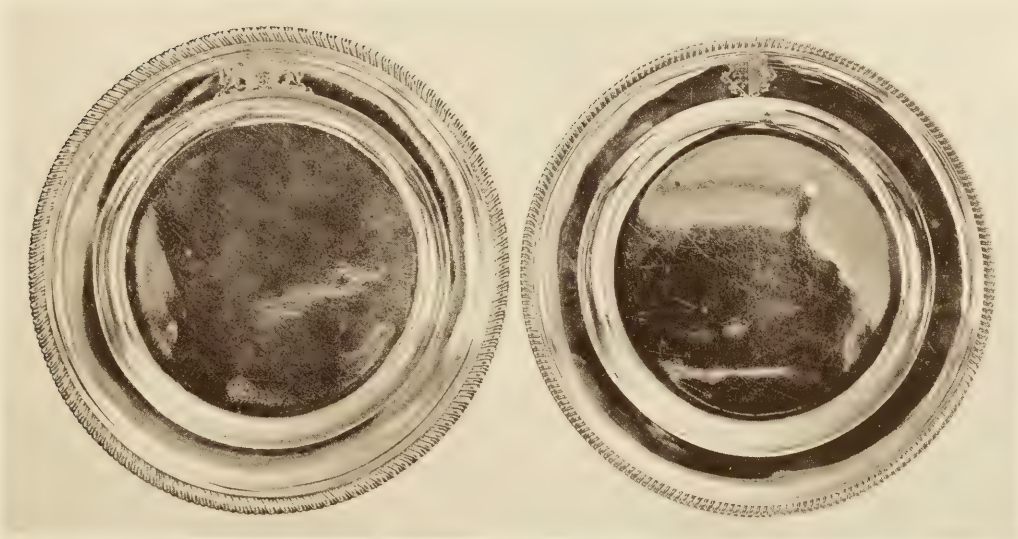
827. Twelve George III Silver Plates *Robt. Garrard, London,* 1815
Beautiful plain plate, with molded gadroon border. Border engraved with the arms of the Duke of Argyll. Weight of each, about 18 ounces. *Diameter,* 9¾ *inches*
From Crichton Bros., Chicago

[See illustration of one]

828. Twelve George III Silver Plates *Daniel Smith and Robt. Sharp, London,* 1786
Similar in design to the preceding. Plain centre, with finely gadrooned edge. Border with engraved crest. Weight of each, about 18 ounces. *Diameter,* 9¾ *inches*

[See illustration of one]

829. Twelve George III Silver Plates *Thomas Robins, London,* 1803-4
Beautiful plain circular plate, the border engraved with an armorial escutcheon, the rim finely molded with gadroon ornament. Weight of each, about 19 ounces.
Diameter, 9½ *inches*



[Number 827] [Number 828]

At Top: Number 825

830. TWELVE GEORGE III SILVER PLATES *William Fountain, London,* 1807
Beautiful plain circular plate, similar in design to the preceding. Border engraved with armorial escutcheon, the rim finely molded with gadroon ornament. Weight of each, about 19 ounces. *Diameter,* 9½ *inches*

831. TWELVE GEORGE III SILVER PLATES *William Pitts, London,* 1809
Plain centre, the shaped border engraved with an armorial escutcheon, the edge finely molded with gadroon ornament. Weight of each, about 19 ounces.
Diameter, 9¾ *inches*

832. SIX GEORGE III GILDED SILVER PLATES *London,* 1771 *and* 1772
Plain centre, lobed border with gadroon edge and engraved armorial crest. Three are by Auguste Lesage, three by Charles Wright. Weight of each, about 13 ounces.
Diameter, 9¼ *inches*

833. TWELVE GEORGE III GILDED SILVER PLATES *John Kentenber, London,* 1764
Similar in shape to the preceding. Border engraved with armorial crest. Weight of each, about 13 ounces. *Diameter,* 9½ *inches*

834. TWELVE SILVER PLATES *Daniel Schlesinger, Augsburg, XIX Century*
Plain lobed plate in Louis Quinze style, the rim molded, the border engraved with an armorial escutcheon. *Diameter,* 9¾ *inches*

835. GEORGE II CHASED AND ENGRAVED SILVER SALVER
Wm. and Robt. Peaston, London, 1759
Circular tray, the centre finely engraved with flowers and scrolls and an armorial escutcheon, the shaped border molded and chased with scrolls, foliage, and fluting; on four leonine feet. *Diameter,* 15½ *inches*

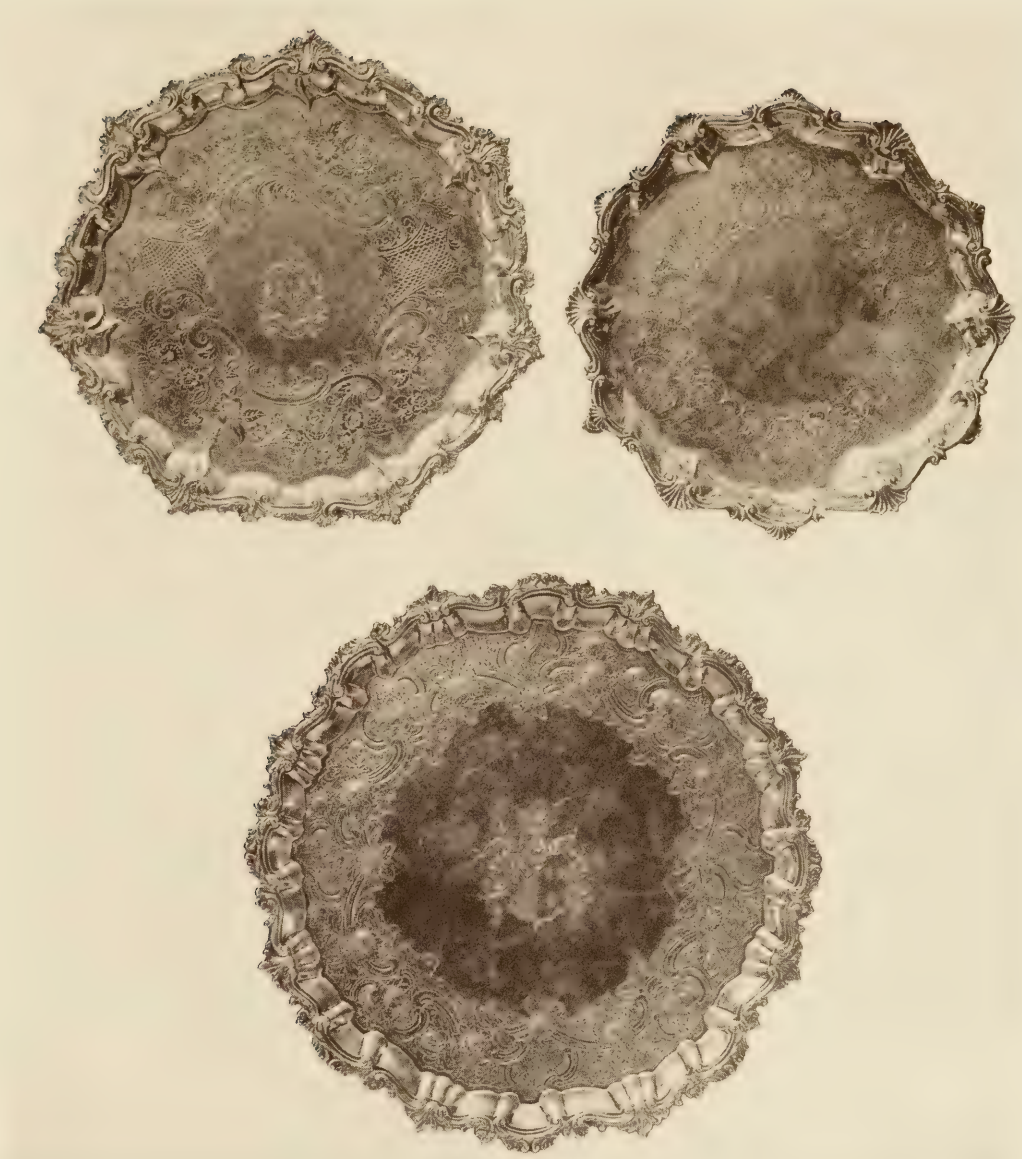
[See illustration]

836. GEORGE II CHASED AND ENGRAVED SILVER SALVER *London, circa* 1750
The centre finely engraved with flowers and scrolls, surrounding an armorial escutcheon, the border molded and chased with scrolls, foliage, and fluting; on three claw-and-ball feet. *Diameter,* 13½ *inches*

[See illustration]

837. GEORGE III CHASED AND ENGRAVED SILVER SALVER *Robert Rew, London,* 1761
Centre engraved with C-scrolls, foliage, and trellis ornament; the shaped border molded and chased with scrolls and shells; on three hoof feet. *Diameter,* 12 *inches*

[See illustration]



At Top, Left to Right: 836, 837

Below: Number 835

[Number 838]

838. Pair Gold-plated Seven-light Candelabra *Regency Style*

With foliated baluster stem rising from shaped circular base and supporting foliated scroll branches with urn sconces for seven lights; decorated in *repoussé* with foliage and flowers, the base engraved with an armorial crest and monogrammed. Gold-plated on copper. *Height, 31 inches*

[See illustration of one]

839. George III Repoussé Gold-plated Mirror Plateau *Circa* 1815
Long table plateau in six sections, the frame of gold plate on copper, richly decorated in *repoussé* with fruits and foliage, and supported on fourteen chased acanthus-scroll feet. Lined with mahogany. *Length, 7 feet 6 inches; width, 21 inches*
From W. K. Cowan and Co., Chicago

CHINESE SEMI-PRECIOUS MINERAL CARVINGS AND BRONZES AND A STATUE OF THE T'ANG DYNASTY

840. Carved White Jade Teapot *Ch'ien-lung*
Flattened ovoid body with loop handle and slightly curved spout, with broad median band carved with *t'ao t'ieh* ornament; in crystalline grayish white jade with soft polish. Has stand. *Height, 6 inches*

841. Carved Rock Crystal Statuette of Kuan Yin
Slender standing figure of the goddess with high topknot and clinging robes, holding a *ju-i* sceptre, emblem of Longevity; in beautifully clear crystal. Has stand.
Height, 9½ inches
From Bensabott, Chicago

842. Carved Malachite Group
Composed of the figure of Kuan Yin with a basket and holding a *ju-i* sceptre upon one arm, an attendant standing at one side, a fawn at the other. In richly veined green malachite. Has stand. *Height, 9¼ inches*
From Bensabott, Chicago

[See illustration on following page]

843. Finely Carved Spinach Jade Incense Burner
The bowl carved in low relief with arabesques of lotus scrollings and blossoms, and with two *t'ao t'ieh* loose ring handles; domed cover finely reticulated with lotus branches within fret borders, with carved chrysanthemum finial. In mottled deep green jade. Has stand.
Height, 6½ inches

[See illustration on following page]

[842]

[843]

[844]

844. Carved Malachite Covered Vase

Flattened bronze-form vase carved in high and undercut relief with figures of *Fu*-lions and their cubs playing with the brocade balls amid clouds; in richly figured emerald green malachite. Has stand. *Height,* 10 *inches*

From Bensabott, Chicago

[See illustration]

845. Rare Egyptian Bronze Figure of a Hawk (Horus) *XXVI Dynasty*

Standing figure with folded wings and tail, the plumage finely incised and articulated, the spread claws resting upon square base. Ebonized wood plinth. *Height,* 9 *inches*

From Bacri Frères, Paris

[See illustration on opposite page]

[Number 845]

846. Superb Bronze Figure of a Fu-lion *T'ang*

Figure of the animal with open snarling mouth, curled mane and upstanding forked tail, his sturdy feet resting upon four lotus flowers on a pierced oblong base. Ebonized wood plinth. *Height,* 9¾ *inches*

Note: This rare and important animal statuette was originally in the Temple of Tien-tu in the Sianfu Province, where it played the part of a guardian animal before the Buddha; it was removed from China in 1920. The vigor of the presentation and the stark simplicity of the modeling make it a unique specimen of the formal art of the T'ang dynasty.

From C. T. Loo, Chicago

[See illustration]

847. Pair Carved Spinach Jade Bird Statuettes

Finely modeled figure of a *fêng huang* with incised articulated plumage and serrated tail feathers curling toward the rock upon which its claw rests; in its beak is a huge peony branch. In deep green jade lightening in small areas to paler green. Have stands.

Height, 16 *inches*

From Bensabott, Chicago

[Number 846]

848. Carved Fei-ts'ui Jade Statuette of Kuan Yin

Slender figure of the goddess in flowing garments with voluminous sleeves, and jeweled topknot, standing by a blossoming *mei* tree with song birds perched among the branches. In crystalline gray jade with high polish and areas of brilliant emerald green, carved into the bird figures. Has stand. *Height, 12½ inches*

From Bensabott, Chicago

[See illustration]

849. Carved Green Jade Statuette of Kuan Yin

Standing figure of the goddess in voluminous draped garment, her hair coiled in a topknot, holding a large branch of peonies. In crystalline jade shading to deep moss green, and brilliantly polished. Has stand. *Height, 18½ inches*

From Bensabott, Chicago

[See illustration]

850. Carved Fei-ts'ui Jade Statuette of Kuan Yin

Standing figure in high topknot, holding a lotus pod, at her back a pine tree upon which song birds are perched, and a lotus stalk with insects and birds; in polished white jade shading to brilliant emerald green. Has stand. *Height, 13 inches*

[See illustration]

[848] [849] [850]

851. Carved Coral Statuette of a Mei Jên on Spinach Jade Base

Slender laughing figure of a flower maiden in long flowing robes, standing by a gnarled pine tree which bends horizontally to the right, and from the end of which is suspended a bird upon a swinging perch; in softly polished pink coral. On carved spinach jade rock base. With teakwood stand. *Height, 13 inches*

From Yamanaka & Co., Chicago

[See illustration]

852. Carved Coral Statuette of a Flower Maiden

Graceful swaying figure of a smiling *mei jên* holding a basket of peony buds at her side, standing before a slender budding peony shrub, upon rockery carved with perched exotic birds. In rich deep pink polished coral. Has stand. *Height, 13 inches*

From Bensabott, Chicago

[See illustration]

853. Pair Carved Spinach Jade Figures of Parrots

Primitive standing figure with the head removable as cover, the plumage articulated in a tile pattern, the wings and tail carved in low relief with archaic lappet ornament. In softly polished deep green jade, with darkly shaded areas. With teakwood stands, inlaid in silver. *Height, 13 inches*

[See illustration]

854. Carved Green Jade Statuette of Kuan Yin

The goddess, with high topknot, and wearing finely draped garments, holds a basket of peonies against her right shoulder; at her feet is a *fêng-huang* bird with a peony branch in its mouth. In softly shaded deep green jade with brilliant polish. Has stand.

Height, 13 inches

[See illustration]

855. Carved Rose Quartz Group, Mounted as Lamp

Composed of the goddess Kuan Yin holding a *ju-i* sceptre, the emblem of Longevity, an attendant standing before her bearing a peony branch. On teakwood stand, and gilded bronze base; fitted for electricity. *Total height, 32½ inches*

From Bensabott, Chicago

[853] [854] [853]

[Number 851] [Number 852]

856. Carved Spinach Jade Pagoda-form Incense Burner

Composed of three graduated galleried cylindrical tiers finely carved and pierced with lotus scrolls, with two strap handles from which depend elephant heads with massive loose rings, resting upon a tripod bowl carved with *t'ao t'ieh* ornament, supported on three ogre-head paw feet; hexagonal pagoda cover carved with imbricated shingles, ornamented at the corners with bells suspended from monster heads, and surmounted by a figure of a child standing upon a mythical three-legged toad, as finial. In mottled dark green jade with soft polish. Has stand. *Height, 31 inches*

From Bensabott, Chicago

[See illustration]

[Number 856]

857. Important Carved and Gilded Temple Statue of Kuan Yin *T'ang*

Seated figure squatting with crossed legs, the crowned head, with placid benign features and the long ears of Wisdom, inclined slightly forward; the robes are fluently draped about the shoulders and lower body, and the hands emerging from voluminous sleeves are extended in a gesture of benediction. The beauty of the statue is enhanced by the rich red coloring of the priming showing through the old gilding, the face and crown of the head showing the black ground beneath the priming. On plinth.

Height, 35 inches

From Jan Kleijkamp, New York

[See illustration]

858. Carved Rock Crystal Statuette, Mounted as Lamp

Standing figure of a Bodhisattva in long flowing robes, her hands crossed in the voluminous sleeves; inlaid teakwood stand, and gilded bronze base; fitted for electricity.

Total height, 35½ inches

From Bensabott, Chicago

[Number 857]

[NUMBER 859]

859. RARE GILDED BRONZE STATUETTE OF BUDDHA *Six Dynasties*
Enthroned figure seated cross-legged before a pierced and arabesque flaming canopy, on high round plinth, the left hand raised in a *mudra;* stepped and pierced base. Green patina. *Height,* 15 *inches*
From Yamanaka & Co., Chicago

[See illustration]

860. ARCHAIC CARVED WOOD STATUETTE OF A SPOTTED STAG *Ming(?)*
Primitive figure with the head turned inquisitively backward, resting upon an archaic figure of a turtle, similarly spotted. Rare. *Height,* 17¼ *inches*

FINE FRENCH FURNITURE AND DECORATIONS

861. Bronze Doré Inkstand *F. Barbedienne, Paris, XIX Century*

In the neo-classic taste. Embellished with the bust of an ancient. Furnished with paper knife, scissors, and pen. *Length, 19 inches*

From Tiffany & Co., New York

[See illustration with Number 886]

862. Pair Directoire Bronze and Bronze Doré Flambeaux

French, Late XVIII Century

Tapered hexagonal shaft on flaring base, supporting urn sconce. Ornamented with genii in relief and chiseled with floral arabesques around the base. *Height, 12½ inches*

863. Pair Empire Bronze and Bronze Doré Candelabra

Attributed to Pierre Philippe Thomire, French: Early XIX Century

Composed of a winged Victory in bronze, supporting on her head a four- stemmed Roman lamp with central flame finial, and surmounting a sphere embellished with a crowing cock, and square plinth of *rosso antico* marble *plaqué* with chimerae and figures of the Muses in gilded bronze. Fitted for electricity. *Height, 42 inches*

From Jacques Seligmann & Co., New York

864. Pair Empire Bronze and Bronze Doré Candelabra

Attributed to Pierre Philippe Thomire, French: Early XIX Century

Formed as figures of scantily draped nymphs holding trumpets in one hand and in the other a cluster of branches, fitted for four electric lights. Surmounting circular plinth decorated with a frieze of nymphs in relief and resting on three winged lions.

Height, 49 inches

865. Pair Louis XVI Carved and Gilded Stools in Aubusson Tapestry

French, XVIII Century

Cushioned circular top in silk-woven tapestry of the period, designed with delicate clusters and sprays of blossoms and leaves in pastel colors. Carved and gilded frame of later date.

Diameter, 18 inches

From Duveen Bros., Inc., New York

866. Louis XVI Carved and Gilded Stool in Aubusson Tapestry
Cushioned circular top in silk-woven tapestry, designed with a cockatoo and flowers in soft colors. Carved and gilded frame and supports. *Diameter, 17 inches*

867. Louis XVI Carved and Gilded Stool in Silk Brocade
Cushioned circular top in Louis XVI silk floral brocade; carved and gilded supports.
Diameter, 17 inches

868. Chippendale Carved and Gilded Wall Mirror *English, XVIII Century*
Oval rococo mirror, carved in acanthus and shell design.
Height, 30 inches; width, 21 inches

869. Queen Anne Gilded Gesso Wall Mirror *English, Early XVIII Century*
Simple frame with cyma-arched crest, coated with gesso carved with leaf motives and gilded. Good quality beveled glass plate. *Height, 43 inches; width, 29 inches*

870. Louis XVI Inlaid Work Table, Finely Mounted in Bronze Doré
French, XVIII Century
Small oblong table, on tapered round supports with undershelf below. The top lined with dark leather and bordered with pierced bronze gallery, the supports inlaid with strips of light wood simulating fluting, the frieze of lemon wood paneled and mounted with openwork gilded bronze plaques of interlaced guilloche design, and the returns also finely mounted. Undershelf bordered with pierced bronze gallery and inlaid with light and dark woods in a lattice design. Contains a drawer fitted for writing purposes with red velvet-lined hinged tablet, compartments, and slots containing ink and pounce pots.
Height, 31 inches; width, 23 inches

From Duveen Bros., Inc., New York

[See illustration]

[Number 870]

871. LOUIS XV INLAID KINGWOOD COMMODE, MOUNTED IN BRONZE DORÉ

Pierre Roussel (M. E. 1745); French, XVIII Century

Small commode of slightly *bombé* contour, the drawer fronts veneered with panels of matched kingwood and *palissandre* simulating quatrefoil panels to which are applied the rocaille gilded bronze handles with cartouche keyplates between. The corners are enriched with gilded bronze acanthus mounts, tapering into a delicate fillet and ending at the foot in an acanthus-leaf shoe. Ends similarly veneered. Stamped P. ROUSSEL, M. E. on top of right front pilaster under the figured marble top.

Height, 32½ inches; width, 32 inches

Note: Pierre Roussel (1723-1782) was one of the most notable *ébénistes* of the period; he became master on Aug. 21, 1745, and syndic of his guild in 1780. Roussel worked in the rue de Charenton at the sign of the *Image de S. Pierre* and was much favored by the Prince de Condé. At his death the firm was continued by his widow and his sons, Pierre-Michel (M. E. 1766) and Pierre le jeune (M. E. 1771).

From Nachemsohn (of London), Chicago

[See illustration]

[Number 871]

[Number 872] [Number 873]

872. Louis XV Carved Walnut and Aubusson Tapestry Fauteuil

French, XVIII Century

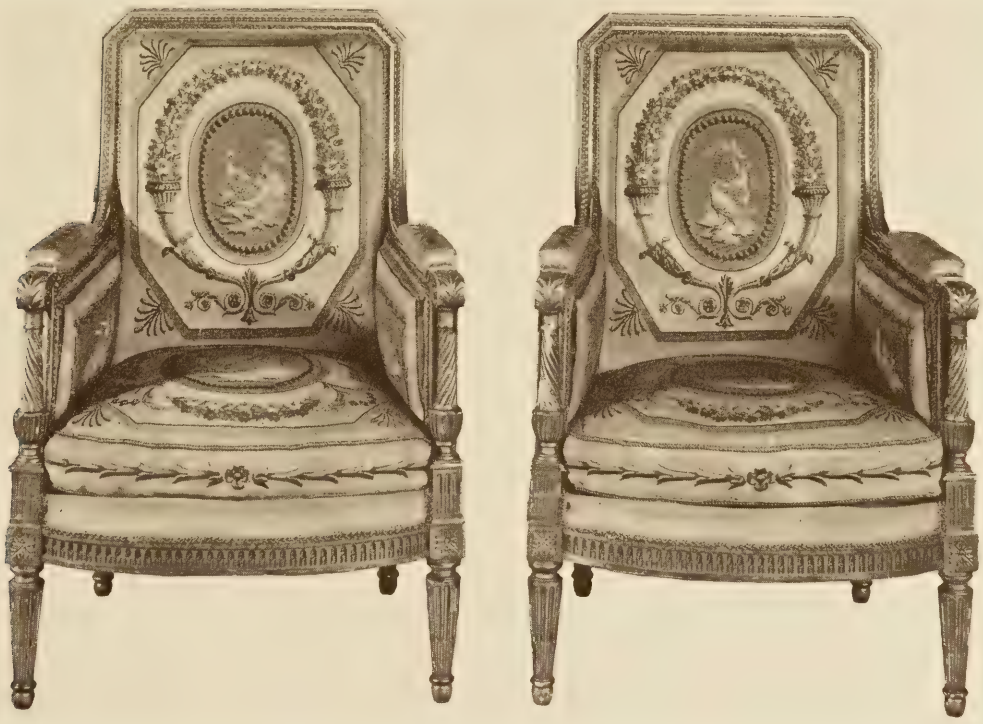
Shaped back, seat, and armpads in Aubusson tapestry of the period, designed with animal subjects from La Fontaine's fables in cartouches of blossoms and leaves. The molded and voluted frame carved with small clusters of foliage on the crest, skirt, and supports.

[See illustration]

873. Louis XVI Carved Walnut and Petit Point Fauteuil *French, XVIII Century*

Arched rectangular back, rounded seat, and armpads, covered in *petit point* of the period, that on the back designed with shepherdesses in a landscape, the seat with animal and bird subjects from fable, flowers, and foliage. The seat covering in need of a few small repairs. Molded walnut frame with rosette-carved dies.

[See illustration]



[NUMBER 874]

874. PAIR VERY FINE DIRECTOIRE CARVED AND GILDED BERGÈRES IN BEAUVAIS TAPESTRY

Attributed to Georges Jacob; French, Late XVIII Century

The back, sides, seat cushion, and armpads all covered with Beauvais silk-woven tapestry of the period designed with animals and birds *en grisaille* in oval medallions with lilac ground, framed in cornucopiae and wreaths of flowers enclosed in octagonal panels with pale blue and ivory ground. Molded walnut frame carved with acanthus, fluting, and guilloche ornament, and gilded.

From Nachemsohn (of London), Chicago

[See illustration]

875. VERY FINE GOBELINS TAPESTRY THREEFOLD SCREEN, SIGNED J. B. OUDRY AND DATED 1747 *French, XVIII Century*

Composed of three panels of silk-woven tapestry designed with pairs of cocks and an eagle under lambrequins, in medallions, and below, in smaller panels, barnyard and water fowl, and above, juxtaposed mermaids and mermen centring an acanthus cluster. Woven into the right panel border is the signature J B OUDRY and the date 1747. Elaborately carved and gilded frame of later date, lined with Louis Seize flowered and striped silk brocade.

Note: Concerning Jean Baptiste Oudry's connection with the Gobelins Tapestry Manufactory, Lady Dilke in *French Decoration and Furniture in the Eighteenth Century* makes the following remarks: "At about the same date, Fagon determined to revive, if possible, the ancient prosperity of the tapestry factories founded by Colbert, at Beauvais, and he entrusted Oudry—who had been attached to the establishment for some years as *peintre-dessinateur*—with the work. The letters patent conferred on him and his associate, Besnier, bear the date March 23, 1734, and two years later, the general inspection of the Gobelins was, as we have seen, conferred on him. . . . As we have seen, Oudry had exercised the privilege conferred on painters by old custom of inspecting the work in course of execution at the Gobelins from his own designs. . . ."

Collection of the Earl of Dartmouth

From Nachemsohn (of London), Chicago

[See illustration]

[Number 875]

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

876. UN TROU AUX ECREVISSES

Wooded landscape with the delicate foliage of birches and an oak screening a dawn sky, beneath which is seen a distant valley; at the left, beside a huge boulder of rock, is a boy in a red cap standing in a shallow pool searching for shrimps.

Signed at lower right, COROT

Cradled panel: Height, 21¾ inches; width, 17¼ inches

[See illustration]

[Number 876]

877. Very Fine Louis XV Tulipwood Marqueterie Commode, Mounted in Bronze Doré *French, XVIII Century*

Two-drawer commode with *bombé* serpentine front and sides, on tapered flaring supports, the front and ends diagonally veneered with panels of tulipwood and inlaid with clusters of blossoms and leaves and delicate sprays of the same wood in tinted *marqueterie*. Framing the panels are magnificent applied rocaille foliage and scroll mounts of gilded bronze; the corners are also richly mounted with acanthus clusters tapering on the leg to a delicate fillet and terminating in a rocaille cartouche at the foot. Contemporary top of *rouge royale* marble. *Height,* 33½ *inches; length,* 50 *inches*

From Nachemsohn (of London), Chicago

[See illustration]

[Number 877]

878. Louis XVI Bois de Violette Marqueterie Occasional Table, Mounted in Bronze Doré *French, XVIII Century*

Small square table on tapered square legs, the top and frieze inlaid with an urn of flowers and guilloche motive in various woods, and bordered with gilded bronze moldings. Needs a few repairs. *Height, 29 inches; width, 20 inches*

[See illustration]

879. Louis XVI Carved Acajou Fauteuil *French, XVIII Century*

Open square back with handsomely pierced vase splat, the rounded seat and arms covered in red leather. Small repair.

[See illustration]

[Number 878] [Number 879]

880. DIRECTOIRE WHITE AND GOLD LAQUÉ DAY BED IN AMBER SILK VELVET

French, circa 1800

Of classic form. On four supports of fluted cornucopia pattern ending in gilded bronze lion's-paw feet, the gracefully voluted head covered in amber yellow silk velvet, the loose mattress and squab cushion similarly covered. *Length,* 5 *feet* 4 *inches; width,* 18 *inches*

From Syrie Maugham, Inc., Chicago

[See illustration]

[Number 880]

881. Directoire White and Gold Laqué Bench in Amber Silk Velvet

French, circa 1800

Long bench of antique form, the rising ends rectangular and carved with scallop shells, anthemia, and paterae, enriched with gilding on a white and green ground, the slightly flaring and tapered supports ending in carved hoof feet. Covered in pale amber figured silk velvet. *Length,* 53 *inches; width,* 18 *inches*

From Syrie Maugham, Inc., Chicago

[See illustration]

[Number 881]

882. Pair Louis XVI Ivory Carved and Laqué Consoles

Attributed to Jean Baptiste Claude Sené, French: XVIII Century

Small rectangular pier table, the frieze and tapered round supports carved with anthemia, acanthus, and fluting, the top covered with *bleu turquin* marble slab.

Height, 31½ inches; width, 27½ inches

From Syrie Maugham, Inc., Chicago

[See illustration]

[Numbers 28 and 882]

883. Directoire Carved Acajou and Silk Petit Point Canapé

Attributed to Georges Jacob; French, Late XVIII Century

Slightly canted rectangular back, rounded seat, tapered round supports; the back, seat, and arms covered in silk *petit point* designed with the Triumph of Venus and the Chariot of Minerva in elongated octagonal panels in soft green and white in a lemon yellow ground; skirting the seat is a border of chimera and anthemion ornament, and under the arms are panels of sporting amors. Frame carved with fluting and rosettes.

Length, 5 feet 10 inches

From Syrie Maugham, Inc., Chicago

[See illustration]

884. Pair Directoire Carved Acajou and Silk Petit Point Fauteuils

Attributed to Georges Jacob; French, Late XVIII Century

En suite with the preceding. The slightly canted rectangular back, rounded seat, and armpads covered in silk *petit point* of the period designed with octagonal medallions enclosing mythological figures in white and lemon yellow grounds.

From Syrie Maugham, Inc., Chicago

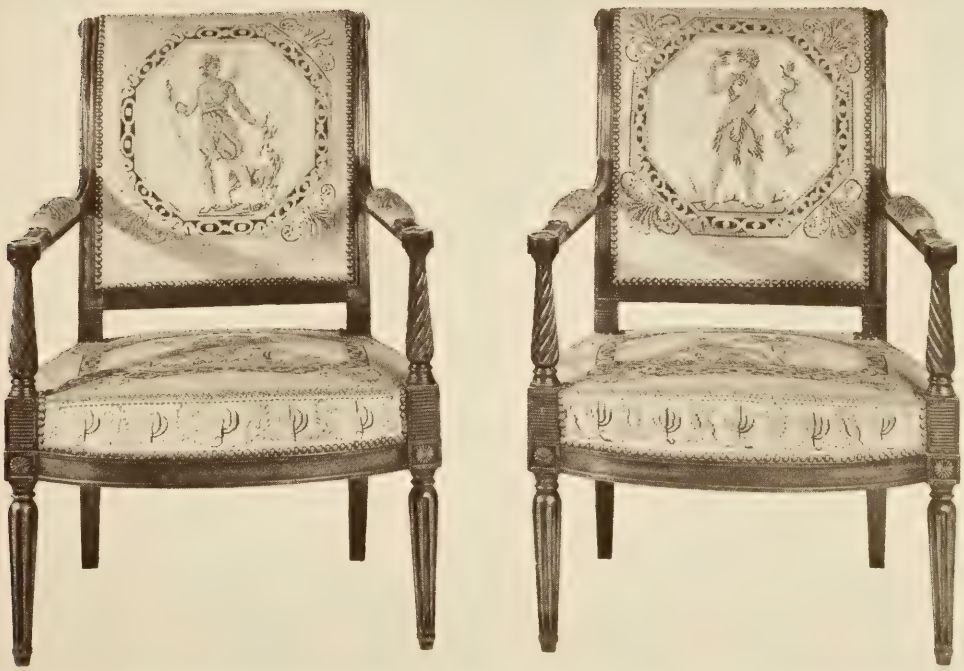
[See illustration]

885. Pair Directoire Carved Acajou and Silk Petit Point Fauteuils

Attributed to Georges Jacob; French, Late XVIII Century

En suite with the preceding.

From Syrie Maugham, Inc., Chicago



[Numbers 883 (at top) and 884]

886. Directoire Acajou Writing Table, Mounted in Bronze Doré

French, Late XVIII Century

Long rectangular table on four fluted tapered round legs, the top lined in crimson leather and framed in gilded bronze moldings; five drawers at one side paneled with gilded bronze beaded moldings, the stiles or pilasters and legs with leaf and ribbon mounts.

Height, 29 inches; length, 5 feet 4 inches

[See illustration]

[Numbers 861 and 886]

887. Queen Anne Gilded Gesso Wall Mirror, with Original Glass
English, Early XVIII Century

Narrow upright mirror arched at the top in ogee curves and with shaped cresting, coated with gesso and molded with anthemion, foliage, and flowers; containing the original two-section beveled glass panel. *Height, 6 feet 7 inches; width, 24 inches*

From Syrie Maugham, Inc., Chicago

[See illustration]

888. Early Georgian Gilded Gesso Wall Mirror *English, Early XVIII Century*

Shaped upright frame, the scrolled pediment centred by an acanthus cartouche. Molded with flowers and foliage, coated with gesso, and gilded. Contains old two-section beveled glass plate. *Height, 5 feet 1 inch; width, 28 inches*

889. Early Georgian Gilded Gesso Wall Mirror *English, Early XVIII Century*

Somewhat similar to the preceding. *Height, 59 inches; width, 29 inches*

890. Early Georgian Gilded Gesso Wall Mirror *English, Early XVIII Century*

Shaped frame in the style of William Kent, coated with gesso molded with diaper and foliage ornament and gilded. The scrolled pediment centred by a cartouche. Beveled glass of later date. *Height, 5 feet 1 inch; width, 39 inches*

891. Louis XVI Aubusson Silk Tapestry Threefold Screen *French, XVIII Century*

Composed of three arched panels of Aubusson silk tapestry woven with bouquets of flowers, festoons, ribbons, and vines in beautiful colors in an ivory ground. Gray *laqué* frame of later date. *Height, 5 feet 3 inches; width, 54 inches*

[Number 887]

892. Pair Very Fine Napoleonic Bronze and Bronze Doré Candelabra

Attributed to Pierre Philippe Thomire, French: Early XIX Century

Form of a draped female figure in bronze, holding in each arm an urn from which emerges foliated branches supporting clusters of sconces for nine lights; above the head of the figure are Imperial eagles supporting a circlet of laurel, and surmounting flaming urns bearing the Imperial cipher "N". The figure surmounts a square plinth *plaqué* with vestals and urns in relief, and supported on square base of pale gray and polished black marble. Fitted for electricity. *Total height, 7 feet 9 inches*

From Nachemsohn (of London), Chicago

[See illustration]

[Number 892]

[NUMBER 893]

893. PAIR LOUIS XIII TURNED WALNUT AND TAPESTRY ARMCHAIRS

French, XVII Century

Low rectangular back and seat covered in late sixteenth century silk-woven tapestry designed with clusters of fruits, foliage, and *putti* in a light ground. Spool-turned straight arms, legs, and stretchers, the arms with carved gargoyle finials.

[See illustration]

894. BRUSSELS SILK TAPESTRY AND CARVED WALNUT ARMCHAIR *Flemish, circa* 1600

Rectangular back, seat, and apron covered in Brussels sixteenth century silk-woven tapestry of fine quality, designed with clusters of fruits and flowers in colors. Walnut frame with turned vase finials.

895. Pair Empire Bronze Doré Candelabra *French, Early XIX Century*
Composed of an Imperial column garlanded with laurel, surmounting which are cornucopia branches for eleven lights centring a winged Victory. Surmounting mahogany square pedestal *plaqué* with *bronze doré* figural mounts. Fitted for electricity.
Height with pedestal, 7 feet 6 inches

896. Louis XIII Gilded Walnut and Needlepoint Armchair *Italian, XVII Century*
Slightly arched high back and seat in needlepoint of the period designed with baroque foliage in a dark ground. Curved arms, turned legs, and stretchers retaining old gilding.
From Syrie Maugham, Inc., Chicago

897. Régence Gilded Walnut and Needlepoint Side Chair
Italian, Early XVIII Century
Shaped back and seat in needlework of the period, designed with flowers and foliage in a yellow ground, partly in silk. Gilded and molded cabriole supports.
From Syrie Maugham, Inc., Chicago

898. Directoire Acajou Bouillotte with Aubusson Silk Tapestry Top
Circular table on four fluted tapered round legs with openwork stretcher, the top covered with panel of silk tapestry woven with a medallion of flowers in a wreath of convolvuli and leaves in colors; covered with glass and framed in pierced bronze molding.
Height, 30 inches; diameter, 33 inches

899. Queen Anne Gilded Gesso Wall Mirror *English, Early XVIII Century*
Arched frame, the shaped cresting and the base molded in relief with chimerae, shells, and foliage. Regilded, and the glass of later date. *Height, 5 feet 6 inches; width, 29 inches*

900. Queen Anne Gilded Gesso Wall Mirror *English, Early XVIII Century*
Gesso-coated cartouche-shaped frame; regilded, and glass of later date.
Height, 39 inches; width, 20 inches

IMPORTANT GOTHIC AND RENAISSANCE TAPESTRIES

901. FLEMISH RENAISSANCE TAPESTRY PANEL *Late XVI Century*

THE PUNIC WARS. On the grassy shore in the foreground stands a Roman general surrounded by spearmen and banner bearers extending his baton in the direction of the inlet; upon the water is a confused mass of soldiery in boats putting towards the land, which is crowded with other troops. In the distance is a vista of green hills. Finished with an added border with leaf pattern. *Height, 7 feet 8 inches; width, 5 feet 5 inches*

Companion to the following

[See illustration]

[NUMBER 901]

902. FLEMISH RENAISSANCE TAPESTRY PANEL *Late XVI Century*

THE PUNIC WARS. The battle is now at its height, with soldiery struggling in ships, war galleys, and small boats and masses of troops—infantry and cavalry—with spears, emerging from a camp in the left middle distance. On the grass in the foreground is a warrior in green corselet and brown cloak running with leveled lance toward two travellers, the man standing and leaning on a spear, the woman seated, eating and drinking. Finished with border similar to the preceding. *Height, 7 feet 8 inches; width, 5 feet 5 inches*

Companion to the preceding

[See illustration]

[Number 902]

903. ENGHIEN CHOUFLEUR TAPESTRY *XVI Century*

Woven with a magnificent cluster of curling deep green cabbage leaves upon a ground of darker hue; springing from the lower border are tall spreading branches of red peonies, and upon the volutes of the leaves are perched figures of birds. Beautiful particolored red border bearing large clusters of fruit and vases filled with blossoms and tall green leaves of iris. *Height,* 10 *feet* 6 *inches; width,* 10 *feet* 6 *inches*

Companion to the following

Exhibited at the Art Institute of Chicago

[See illustration]

904. ENGHIEN CHOUFLEUR TAPESTRY *XVI Century*

Similar to the preceding, but showing somewhat more wear.

Height, 10 *feet* 6 *inches; width,* 10 *feet* 9 *inches*

Companion to the preceding

Exhibited at the Art Institute of Chicago

[Number 903]

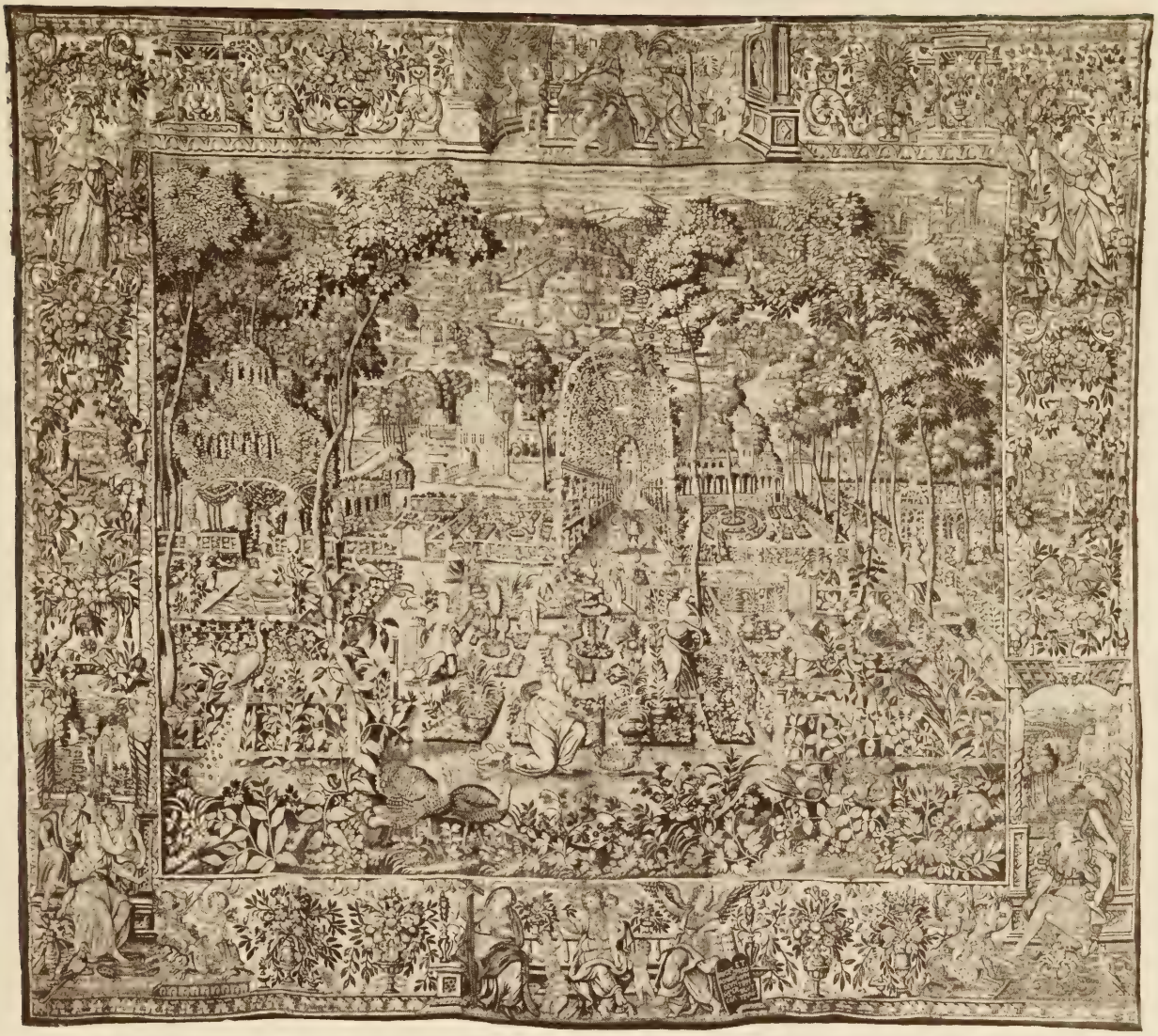
905. IMPORTANT BRUSSELS RENAISSANCE GARDEN TAPESTRY *XVI Century*

Magnificent vista of a park divided into formal plots of grass and flowers in the Italian manner, bordered by balustrade fences and centring a tall arched pergola with a long perspective vista; in the distance are mansions, ruins, and a river crossed by a fortified bridge in a landscape thickly wooded with trees in summer verdure. The scene is enlivened with numerous figures of nymphs gardening, a falconer with his hawk, male gardeners, a noble and lady walking beneath a pergola, and other personages; peacocks and other exotic fowl strut amid flowering shrubs, and a lynx and a hare crouch in the right foreground.

The fine pergola border is patterned with urns of flowers and pendent clusters of fruit, with figures of putti, grotesques, a pelican in her Piety, and vignettes with hunting scenes, together with numerous larger figures of classical personages, with a group of the Virgin and Child, a saint and an angel, with cherubs below at centre. Lower border with Brussels mark BB and shield. *Height,* 11 *feet* 7 *inches; length,* 12 *feet* 10 *inches*

Exhibited at the Art Institute of Chicago

[See illustration]



[Number 905]

906. BRUSSELS RENAISSANCE TAPESTRY *XVI Century*

CARTHAGINIAN TRIUMPH. Long tapestry depicting a procession moving majestically towards the right and led by priests and warriors, behind whom follow men and women attending a chariot drawn by two elephants, in which is an angelic figure sounding a trumpet; in the rear, again, follow soldiers and counselors on foot. In the background are the columns of temples, pyramids, and groups of ruins. Brown border with festoons of fruit and blue, white, and rose draperies suspended from cartouches and mascarons; the left and right borders with figures of caryatids hung with pendants of fruit. One dated 1552(?). Woven in a great variety of colors and richly high-lighted in silk.

Height, 6 feet 10 inches; length, 23 feet 5 inches

From French and Co., New York

[See illustration]

[Number 906]

907. RARE TOURNAI GOTHIC HUNTING TAPESTRY AFTER GILLES LE CASTRE *Circa* 1520

The scene depicts a boar hunt, which takes place in a paddock surrounded by a green wattle fence enclosed by an elaborate traceried scarlet iron gate with tall posts surmounted by urns bearing pennants; inside the enclosure at the left, a huntsman in brown tunic with his hounds is pursuing the boar on foot, the animal having reached the boundaries of the enclosure upon the other side of the fountain; behind the man are the figures of two brown wild geese scurrying into flight. The foreground is occupied by two huntsmen with their hounds: the one at the right in brown jerkin with blue sleeves, carrying a spear, the other in blue tunic also holding a spear and winding a hunting horn.

The scene is beautified with tall flowering shrubs—poppies, heartsease, daisies, and geraniums with green foliage; above, in the distance are grassy knolls with tufts of bents. At the left is perceived the figure of a hare running from the scene of action. The ground of a *tête de nègre* hue, against which the rich coloring stands out in superb detail.

Height, 8 *feet; length,* 8 *feet* 6 *inches*

Note: Through the researches of Messrs. A. De la Grange and Louis Cloquet in *Etudes sur l'Art à Tournai,* 1889, the identity of Gilles le Castre as the designer of the famous *Voyage de Caluce* tapestries—an imaginative series depicting medieval travels in India, and which survives in fragmentary hangings—seems to have been well established. This Gilles le Castre was a 'portraitist' or draughtsman of cartoons in the studio of Jacques Froidure of Tournai in 1491, Froidure in turn being a pupil of the famous Le Feire family of Tournai. Dr. Ackerman, in a discussion which is too long to be reproduced here, arrives at the conclusion that the present tapestry and its companion were designed by the same artist as the *Voyage de Caluce* hangings, and were executed in one of the ateliers of the weaving family of the Poissoniers at Tournai.

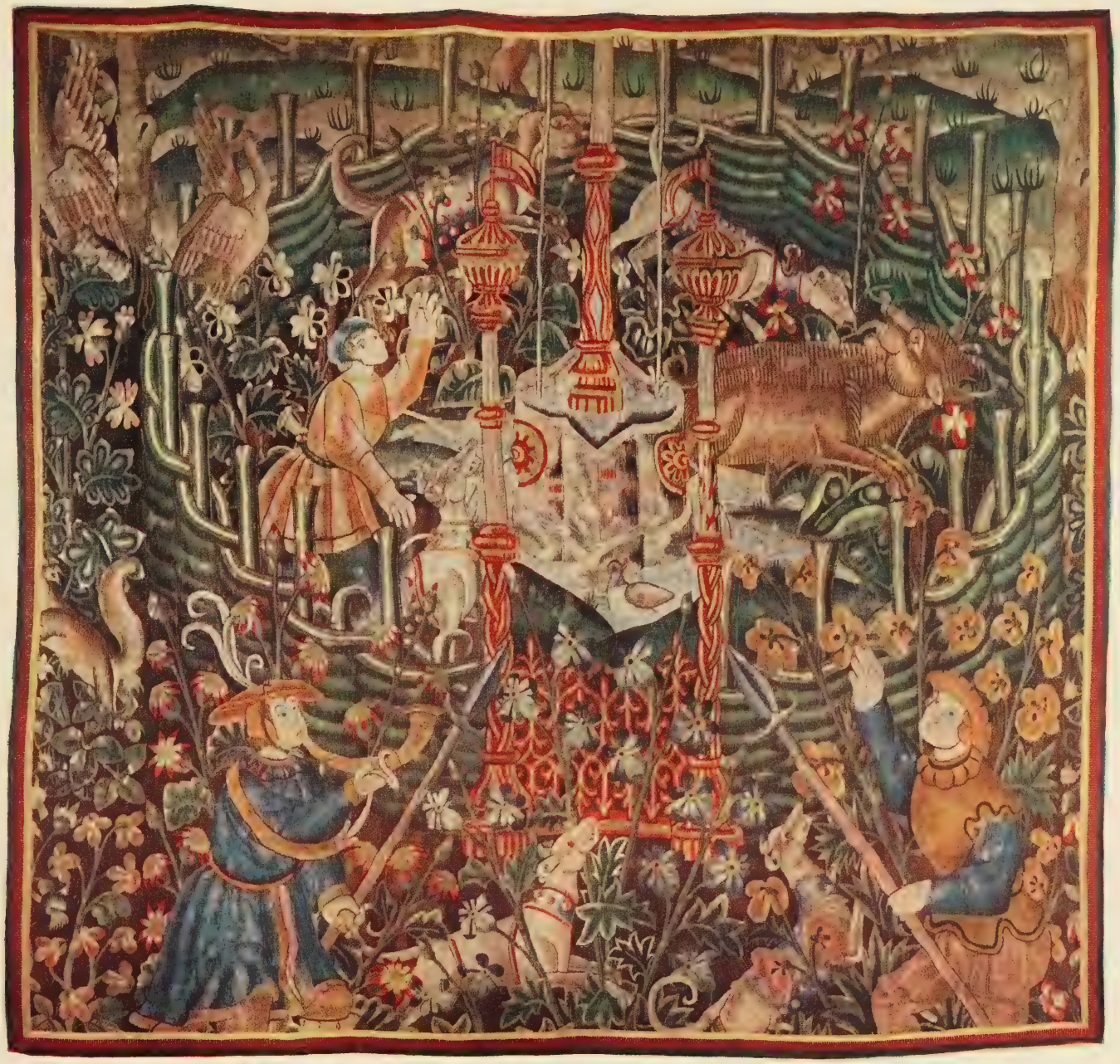
The type of Gothic hunting tapestry with central paddock is well known and has been studied in great detail. Another variation of the present tapestry, in a private collection in Barcelona, is illustrated in Dr. Ackerman's monograph (*vide infra*) as Plate IX; and we may record further variations of this subject in the catalogue of the Kermaingant collection sold at the American Art Association in 1926, and in the collection of Herr Bernheimer of Munich, illustrated in H. Göbel, *Wandteppiche,* 1923, I, Vol. II, Plate 255. Attention is called to the fine preservation and rich coloring of the present pair of hangings.

Companion to the following

Exhibited at the Art Institute, Chicago, 1923-32

Described and illustrated in Phyllis Ackerman, *The Rockefeller McCormick Tapestries,* 1932, No. 2, Plates 3 and 4

[See color plate]



908. Rare Tournai Gothic Hunting Tapestry after Gilles le Castre *Circa* 1520

The scene resembles in general detail the preceding; in the centre is again the green wattle fence with the traceried red iron gate, enclosed by pillars of different design with artichoke finials, and in the centre of the enclosure appears again the fountain with the swimming ducks. On its left is a young huntsman in crimson doublet and blue hose with a horn slung over his left shoulder; on the opposite side his companion, similarly clad, is aiming a crossbow. In the foreground below, before the gate, the *melée* is taking place; four greyhounds are setting upon the wounded animal, a man in blue jerkin and red hose at the right plunging a spear simultaneously into its side. Figures of a hare, wild fowl, and other game, are also discernible amid the profusely flowering shrubs. The coloring is closely similar to that of the preceding tapestry.

Height, 8 *feet* 2 *inches; length,* 8 *feet* 6 *inches*

See note to the preceding.

Companion to the preceding

Exhibited at the Art Institute, Chicago, 1923-32

Described and illustrated in Phyllis Ackerman, *The Rockefeller McCormick Tapestries,* 1932, No. 3, Plates 5 and 6

[See color plate]

909. TOURNAI GOTHIC VERDURE TAPESTRY WITH ANIMALS *Circa* 1525

Tête de nègre ground almost entirely covered by a thicket of large curling green acanthus leaves bearing conventionalized sunflowers, pomegranates, lotus, and other blossoms in blue, red, tan, and ivory; amid the flowers are delightful figures of pheasants, peacocks, falcons, doves, and other birds, together with ferocious lions, wildcats, a dog, lynxes climbing the branches, a winged griffin, and other animals, woven mostly *en camaïeu* in tan, picked out in blue and red.

The rich red border shows already the influence of the early Renaissance; a running design in shades of blue, tan, and ivory exhibits the familiar stylized urns of flowers and fruit with leaf scrollings and trailing blossoms; at the corners are four small urns of apples upon dies of deep blue. *Height,* 11 *feet* 2 *inches; length,* 19 *feet* 2 *inches*

Note: This verdure tapestry is, according to Dr. Ackerman, closely related to the two hunting tapestries [Numbers 907 and 908] in which the personages and animals have gradually assumed a predominating importance in the compositions, while the floral details have become subsidiary to the general scheme. The present design is of its kind unique and one of the most ambitious of this class; compared to the verdure in the Zurich Museum, illustrated as Plate VII of *The Rockfeller McCormick Tapestries,* it is seen to be more strongly influenced by a Renaissance feeling, which appears not only in the François Ier border, but also as a kind of suggestion in the voluted forms of the foliage. The tapestry has been attributed by the same author to the atelier of the Poissonier family of Tournai.

Described and illustrated in Phyllis Ackerman, *The Rockefeller McCormick Tapestries,* 1932, No. 1, Plates 1 and 2

[See color plate illustrating a portion]

[Number 910]

910. BRUSSELS TAPESTRY *XVII Century*

LA CHASSE AUX CERFS. View of a green glade with a long vista of sunlit landscape between tall green trees; emerging from the woods in the right foreground are a mounted huntsman and running beaters on foot following two couples of hounds while leaping upon a brown stag and a doe galloping across the clearing. Fawn borders at left and right with sculptured columns enlivened with mascarons and hanging swags of fruit and grapes; in the upper and lower borders festoons of blue drapery with floral swags bow-knotted with tassels above to centre a cartouche. In lower selvage the Brussels mark BB and shield and signature CARDVS. *Height, 12 feet; length, 18 feet 7 inches*

Exhibited at the Art Institute of Chicago

[See illustration on preceding page]

911. TOURNAI (OR OUDENAARDE) GOTHIC MILLEFLEURS TAPESTRY
AFTER ANTOINE FIERRET *Circa 1525*

FOUR PROVERBS. The tan field is beautified with a *millefleurs* pattern of delicate clusters of marguerites, pinks, columbines, forget-me-nots, and other flowers, with young green leafage, interspersed with figures of pheasants, partridges, quail, and other game birds. Four circular medallions wreathed in green leafage, embellished with fruit and flowers, the wreaths tied with twisted blue and white ribbons, depict allegories: Death weighing king and peasant in a balance, a page with a dagger in his hand feeding his dog, bees swarming in the helmet of a dead warrier, and the figure of a richly robed courtier carrying a lady upon his back, with the caption VERITE.

Height, 9 feet 10 inches; length, 11 feet 9 inches

Note: Antoine Fierret was the son and pupil of Pierre Fierret, the famous tapestry designer of Bruges and Tournai, who became in 1483 Master of the Tournai Guild of St. Luke, the corporation of the *tapissiers*. The work of Antoine Fierret, his son, has been identified from a signature on a romance tapestry in the Wildenstein collection, and another tapestry showing his characteristic draughtsmanship, from the collection of Messrs. Böhler & Steinmeyer, was in the Arts Club of Chicago Exhibition (*vide infra*) No. 13. Attributable to Antoine Fierret are also the well known *millefleurs* with scenes from seignorial life in the Cluny Museum. See also De la Grange et Cloquet, *Etudes sur l'Art à Tournai,* 1888, pp. 72-8.

Dr. Phyllis Ackerman, due to whose researches these and other facts concerning the Fierrets are known, has suggested ingenious interpretations of the proverbs in the present tapestry, formulating them in such phases as the following: *"All weigh equally in the scales of Death"; "Beware the man who bears gifts and a sword"; "Bees will swarm at any hive"; "He who attempts to support Truth assumes a heavy burden".*

Loan Exhibition of Gothic Tapestries, Arts Club of Chicago, December, 1926

[See illustration on opposite page]

[Number 911]

ORIENTAL CARPETS

912. Tabriz Silk Rug

Octagonal tan field, with deep blue diamond medallion and spandrels enlivened with floral arabesques, the field with a charming *millefleurs* design; *sang de boeuf* border of lotus palmettes, between sky blue floral guards. Weave of fine texture.

Length, 5 *feet* 4 *inches; width,* 4 *feet* 10 *inches*

913. Tabriz Vase Carpet

Old rose field, developing a classic design, derived from a seventeenth century 'vase' carpet, of rows of spatulate square and lyre-shaped palmettes enlivened with floral diapers and *millefleurs,* amid arabesqued floral creepers; midnight blue border of reversed lotus palmettes supported upon angular scrolling branches of rose pink. Weave of exceptional fineness. *Length,* 13 *feet* 8 *inches; width,* 9 *feet* 5 *inches*

[See illustration]

[Number 913]

914. Bijur Animal Carpet of Spanish Renaissance Design

Blue-black field, woven with a scarlet cusped trellis enclosing lotus palmettes in blue, green, and red, springing from *jardinières* and nested in green foliage, with clusters of tiny pinkish blossoms; flanking each *jardinière* is a pair of brown heraldic lions. Scarlet border of interlacing green and tan Renaissance leaf arabesques, between fawn guards. Thick heavy pile. *Length, 22 feet 9 inches; width, 12 feet 9 inches*

[See illustration]

[Number 914]

915. Important Tabriz Vase Carpet

Rose crimson field woven with a classic design, taken from a seventeenth century 'vase' carpet, of rows of square spatulate and lyre-form palmettes, infloriated with diapers and lotus blossoms, and connected by interlacing creepers bearing multitudes of smaller flowers; in light and dark blue, rose, primrose yellow, tan and ivory; rose red border of interlinked lotus blossoms between delicate ivory floral guards. A carpet of superb quality. *Length, 23 feet; width, 14 feet 7 inches*

[See illustration]

[Number 915]

916. CHINESE PALACE CARPET *XVIII Century*

Tawny pink field with an allover design of scrolling blue twigs bearing foliage, and blue and white peony and lotus blossoms; sapphire blue border with blue and white peonies and leaf scrollings, the inner border with blue *lei-wên* fret on a golden yellow ground.

Length, 17 *feet* 1 *inch; width,* 16 *feet* 9 *inches*

[See illustration]

[Number 916]

[Number 918]

917. KIRMAN PALACE CARPET

Ivory field, with a close allover design of interlacing vermiculate scrollings in crimson and deep blue supporting pairs of crimson and green 'crown jewel' motives, the whole almost buried beneath masses of flowers; nine rich floral borders, upon grounds of crimson deep blue and ivory. *Length,* 26 *feet* 11 *inches; width,* 17 *feet* 6 *inches*

918. RARE EMPIRE VIENNESE CARPET *Circa* 1810

Deep olive ground, woven with a circular Empire floral medallion in blue, red, tan, and ivory, supported by four winged monsters terminating in floral *rinceaux;* old red border with trails of pink blossoms with green leafage, within an outer framework of golden acanthus. Repaired. *Length,* 14 *feet* 2 *inches; width,* 10 *feet* 10 *inches*

From Whitbread & Ulmer, New York, 1929

[See illustration]

[END OF SALE]

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